

MUSICAL COURIER

DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-fifth Year

Price 15 Cents

Subscription \$5.00

Foreign, \$6.25 Annually

VOL. LXVIII.—NO. 9

NEW YORK WEDNESDAY, MARCH 4, 1914

WHOLE NO. 1771



Especially Engaged as Guest Artist with the Century Opera Company

MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured.
MRS. BABCOCK,
Carnegie Hall, New York.
Telephone: 2634 Columbus.

ROSS DAVID,
Carnegie Hall, New York.
MISS MARION DAVID,
Coach and accompanist.

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.
New York School, 1202 Carnegie Hall.
Address Brooklyn School, 1202 Lefferts Place.

PAUL SAVAGE,
VOICE CULTURE.
803 Carnegie Hall,
New York.

H. RAWLINS BAKER,
PIANOFORTE INSTRUCTION.
Studio, 622 Aeolian Hall.
Tel. 8296 Bryant.

MR. PARSON PRICE,
VOICE CULTURE AND SINGING.
Teacher of Julia Marlowe, Marie Cahill, Doris Keane, Frances Starr, E. H. Sothorn, etc.
2 West 29th St.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

E. PRESSON MILLER,
TEACHER OF SINGING.
1013 Carnegie Hall.
Telephone: 1330 Columbus.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone: 7048 Schuyler.

MARY HISSEM DE MOSS,
SOPRANO—TEACHER OF SINGING.
106 W. 90th St. Phone, 3552 River.
Exclusive m'gt of Haensel & Jones, Aeolian Hall.

MME. MINNA SCHLOEMANN,
VOCAL INSTRUCTION—Serious Pupils Only.
10 Manhattan Ave., N. Y. Phone 4845 Riverside.

HENRY T. FLECK,
Head Musical Department,
Normal College, New York.
68th St. and Park Ave. Tel. 2443 Plaza.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leshetzky Method.
191 W. 70th St. Telephone, 5331 Columbus.

HATTIE CLAPPER MORRIS,
TEACHER OF SINGING IN ALL BRANCHES
1730 Broadway, Cor. 55th St.
Telephone, 4117 Columbus.

ZIEGLER INSTITUTE OF NORMAL SINGING
MISS ANNA E. ZIEGLER, Director.
Met. Opera House Bldg., 1425 B'way, New York
Tel. 1274 Bryant.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING.
1425 Broadway—Metropolitan Opera House.
Residence, 2184 Bathgate Ave. Phone, 3967 Tremont.

CLAUDE WARFORD,
TENOR.
Metropolitan Opera House.
1425 Broadway, New York.

GRAND CONSERVATORY OF MUSIC,
113 West 85th St., New York. Tel. 4152 Schuyler.
Special course for teachers and professionals.
Degrees granted. Thorough course for beginners.
Dr. B. Eberhard, Pres. (Thirty-ninth year.)

ELIZABETH K. PATTERSON,
SOPRANO. TEACHER OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

JAMES P. DUNN,
Composer and Organist. St. Patrick's Church, Jersey City. Instruction. Piano, Organ. Theory and Sight Singing. (Specialty Gregorian Chant and Catholic Church Music.) Phone, 782-R Bergen.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 4879 Murray Hill.

VICTORINE HAYES,
CONCERT AND OPERATIC SOPRANO.
For engagements address
361 Fourth St., Brooklyn, N. Y.
Phone, 3138 W. South.

LOUISE KELLOGG,
TEACHER OF SINGING.
1211 Carnegie Hall. Tel. 1350 Columbus.

MORITZ E. SCHWARZ,
Ass't Organist, Trinity Church, New York.
RECITALS AND INSTRUCTION.
Address Trinity Church, New York.

ADOLF GLOSE,
Concert Pianist, Piano Instruction. Coach for professional and advanced singers.
Residence Studio: 81 Morningside Ave., City.
Phone, 2193-J Morningside.

CLIFFORD DEMAREST, F. A. G. O.,
ORGANIST—COMPOSER.
Recitals—Instruction.
Church of The Messiah, 34th St. & Park Av., N.Y.C.

LISBET HOFFMANN,
PIANIST.
12 Pierce Street, Stapleton (Staten Island).

DUDLEY BUCK,
TEACHER OF SINGING.
Aeolian Hall, 33 West 42nd St.
Phone, 7498 Bryant. New York.

WILBUR A. LUYSTER,
SIGHT SINGING SPECIALIST
(Galin-Paris-Chevé Method).
Instructor 8 years at Metropolitan Opera Co. All Singers taught to read (church or otherwise). Rhythm, Ear Training, Supervisors' Course. Tuesday and Friday Classes. 64 E. 34th St., N. Y. Tel. 3469 J Bedford. 127 Quincy St., Brooklyn.

Miss EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park.
Phone, 3187 Gramercy. New York City.

BRUNO HUNN,
STYLE, DICTION, AND REPERTOIRE.
Elementary and advanced vocal lessons.
431 West 90th St., New York.

GIUSEPPE CAMPANARI,
For 12 years leading baritone of the Metropolitan Opera House, will take a limited number of pupils. Applicants to be seen by appointment only.
668 West End Avenue, near 64th St., New York.

McCALL LANHAM,
BARITONE—Concerts and Vocal Instruction.
212 West 59th St. Tel., 2329 Columbus.

CALVARY GRAND CHOIR,
Conductor, Dr. A. Madeley Richardson.
TRAINING SCHOOL FOR CHURCH MUSIC.
Apply Calvary Baptist Church, W. 57th St.
Tel., Morningside 7387.

JESSAMINE HARRISON-IRVINE,
Pianist—Accompanist. 864 Carnegie Hall,
Instruction—Coaching. New York.
Telephone, 1350 Columbus.

CARL M. ROEDER,
PIANIST—INSTRUCTION.
607 Carnegie Hall and 423 East 140th St.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
No. 143 West 42d St., New York.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESHETZKY METHOD.
Studio: Carnegie Hall, New York City.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

WILIAM NELSON BURRITT,
VOICE SPECIALIST
AND REPERTOIRE BUILDER.
128A East 19th Street.
Tel. Gramercy 3848.

WALTER L. BOGERT,
Ex-President of N. Y. State Music Teachers' Ass'n.
TEACHER OF SINGING.
Baritone. Lectures and Recitals.
130 Claremont Ave., New York. Tel. 291 Morn'side.
Tuesday and Friday, Aeolian Hall.

Piano Instruction Telephone
Theory of Music 7280 Schuyler
CARL HAHN,
Studio: 172 West 79th St. (The Avenel).

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY.
With the "Musical Courier"; Sec'y Manuscript Society; Organist Central Baptist Church, New York. 439 Fifth Ave.; Tel. 4292 Murray Hill.
Residence, Park Hill, Yonkers, N. Y.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: 701 Pierce Bldg., Boston.

CARL FIQUE, PIANO
KATHERINE NOAK-FIQUE, PIANO
Dramatic Soprano.
FIQUE MUSICAL INSTITUTE,
128 DeKalb Avenue, Brooklyn.

Miss GENEVIEVE BISBEE,
—Leshetzky Method—
PIANIST—INSTRUCTION.
Also limited number of resident pupils received.
38 East 60th St. Phone, 6109 Plaza.

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 70th St., New York.

ESPERANZA GARRIGUE,
ART OF SINGING.
Heathcote Hall, 600 West 114th St., New York.
Tel. 7814 Morningside.
(Bet. Broadway and Riverside Drive.)

MME. EMMA A. DAMBMANN,
(Mrs. HERMANN G. FRIEDMANN.)
CONTRALTO.
Vocal Instruction, Concerts.
Residence Studio, Hotel Calumet.
Phone: Columbus 1628. 340 West 57th St.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE, 230 East 62nd Street
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

MARY T. WILLIAMSON,
SOLO PIANIST.
Recitals, Concerts, Instruction.
Leshetzky Method. 21 East 75th St.
Phone, 1302 Lenox.

HERMAN SPIELTER,
PIANO THEORY—VOICE COACHING.
516 W. 180th St. Phone, Audubon 7773.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York.

T. TERTIUS NOBLE,
ORGANIST AND MASTER OF THE CHOIR.
Lessons in Organ, Theory and Composition.
St. Thomas' Church, Fifth Ave. and 53d St.

VON DOENHOFF,
VOICE—HELEN. PIANO—ALBERT.
1186 Madison Ave.
Phone: 1332 Lenox.

DANIEL VISANSKA, VIOLINIST.
Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.
Address: 25 West 126th St., New York.
Phone, Harlem 3427.
[In Philadelphia Mondays. Address 1821 Diamond St.]

JOHN W. NICHOLS,
TENOR.
330 W. 58th St., N. Y. C. Phone, 1434 Columbus.
Management: A. Friedberg, 1425 Broadway.

ELENA DE OLLOQUI,
PIANIST—INSTRUCTION.
111 East 62d St., New York. Tel. 2385 Plaza.

Dr. EDOUARD BLITZ,
SCHOOL OF SIGHT SINGING.
808 Carnegie Hall.
Conductor Symphony Concerts.
Summer address, Kursaal—Ostend, Belgium.

MME. LISETTE JOSTY-HAMMOND,
"Voice placing and Singing" through "Correct Italian Enunciation."
Metropolitan Opera House Bldg.,
1425 Broadway, New York.

HERBERT WILBER GREENE,
SCHOOL OF SINGING.
Director of the Brookfield Summer School of Singing
701 Carnegie Hall, N. Y. City.

W. RECHLIN CONCERT ORGANIST
PUPIL OF HART,
& WIDOR
Accompanist to Leading Artists
16 E. 88th Street
Tel. 3300 Lemoor

BEETHOVEN CONSERVATORY
Specially low summer rates. Send for handsome catalogue to the
BROS. EPSTEIN
11 W. 60th Street, New York City, N. Y.
One of the oldest and best music schools in the United States

MARIE LOUISE TODD
PIANIST
TEACHER OF PIANO
Studio: Carnegie Hall New York

MORTIMER WILSON
PHILADELPHIA
Address, Balance of Season: Atlanta Philharmonic

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
Voice Culture founded on common sense method which never fails to bring good results.
Studio: The Lincolnton, 2047 Broadway
Between 100 and 101st Sts. Tel. Riverside 1032

BLANCHE GOODE Pianist
Available for Recitals
Address, Joseph Joiner, 439 Fifth Ave.

MAY PORTER Mus. Bac. UNIVERSITY OF PENNSYLVANIA
Coaching, Accompanying, Choral Directing
Address: 4862 Hazel Ave., West Philadelphia, Pa.

 **Mildred POTTER**
CONTRALTO
CONCERTS, ORATORIO, Etc.
Management: WALTER ANDERSON
171 West 57th St., New York
Phone 268 Columbus

Geraldine DAMON
VOCAL INSTRUCTION
Wallace Building. Pittsburgh

ABBIE KEELY
DRAMATIC SOPRANO
1014 DIAMOND ST., PHILADELPHIA, PA.
606 West 116th St., New York City

Mme. E. B. de SERRANO
Teacher of Olive Fremstad, Mme. Charlotte Macondo, Lucille Marcel, Caroline Mahr-Hardy
VOICE CULTURE, REPERTOIRE
430 West 57th St., Tel. 6641 Columbus, New York

GUSTAV STRUBE
CONDUCTOR-COMPOSER-VIOLINIST
Care of Feabody Conservatory, Baltimore

Carolyn WILLARD PIANIST
Fine Arts Building Chicago

BIRDICE BLYE Concert Pianist
5434 Blackstone Avenue, Chicago
STEINWAY PIANO USED

GOTTFRIED H. CONCERT ORGANIST
FEDERLEIN INSTRUCTION
2 West 64th Street New York

CARLO NICOSIA
Musical Director of the Century Opera.
Coaching for Opera in French, Italian and English
ADDRESS, 1114 WEST 63RD STREET

SAMUEL GARDNER, VIOLINIST
Exclusive management
FOSTER AND DAVIS
500 FIFTH AVE., New York



MRS. A. M. VIRGIL

The Virgil Conservatory

is famous for its notable players
made through the use of the

"TEK"

For catalogs of both address

42 West 76th Street, New York

SUE HARVARD, Soprano
Soloist Christ Methodist Episcopal Church
914 St. James Street, Pittsburgh, Pa.

DUNNING SYSTEM OF IMPROVED MUSIC
Send for information and booklets of information.
Mrs. Carrie Louise Dunning, 11 West 16th St., New York City. Western address: Portland, Ore.

SHARP-HERDIEN
SOPRANO
5132 Kenmore Avenue, Chicago, Ill.

JENNETTE LOUDON SCHOOL
OF MUSIC
M. Jennette Loudon Director 629 Fine Arts Bldg. Chicago, Ill.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago.

Louise St. John WESTERVELT
SOPRANO
Concerts, Oratorios, Recitals.
1353 N. State St., Chicago, Ill.

 **ANNE STEVENSON**
Soprano and Teacher
(Belari Method)
825-8 CARNEGIE HALL
Tel. Columbus 2822

ARTHUR M. BURTON
BARITONE
Fine Arts Building Chicago

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director Brick Church, Temple Beth-El, Union Theological Seminary.
412 Fifth Ave., New York.

MAXIMILIAN PILZER
VIOLINIST
101 West 115th St. New York
Telephone Morningside 8834

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address, 144 East 136th Street, New York City.

Ernest KROEGER
Director KROEGER SCHOOL OF MUSIC
Pianoforte Recitals and Lecture Recitals
Musical Art Building ST. LOUIS, MO.

MRS. STACEY WILLIAMS
ARTISTIC SINGING
Specialization of Tone Production
406 KIMBALL HALL CHICAGO

CARLOS SALZEDO
Solo Harp, Metropolitan Opera Orchestra
HARP-CONCERTS AND RECITALS, INSTRUCTION
Management: F. D. RENARD, 216 W. 70th St., New York

HARRISON M. WILD Concert Organist
KIMBALL HALL, 243 Wabash Ave., CHICAGO
INSTRUCTION
PIANO ORGAN
CONDUCTOR-Apollo Musical Club, Mendelssohn Club

JOHN B. MILLER, TENOR
524 Michigan Avenue, Chicago, Ill.

LEONTINE DE AHNA
CONTRALTO, OF BERLIN
Hotel Endicott, 81st St. and Columbus Ave., N. Y.

BEATRICE McCUE
CONTRALTO
Management: Haenrich & Jones, 401 Madison Ave., New York
Residence: 622 W. 116th St., New York. Phone 6060 Lemoor

SHEFFIELD TENOR
E 4634 Beacon Street CHICAGO, ILL.


FINNEGAN TENOR
Management: G. DEXTER RICHARDSON
Arbuckle Building Brooklyn

CHRISTIANS-KLEIN DRAMATIC SOPRANO
Concerts, Recitals, Opera, Etc. Vocal and Dramatic Instruction. From the beginning to highest Perfection.
Irving Place Theatre
Exclusive Management: ABIE FRIEDMAN, 1435 Broadway

THEODORA STURKOW RYDER Pianist
15 Lake Avenue, Chicago, Ill.

PLUMB Contralto Oratorio Recitals Concerts
E address: 4173 Lake Ave., Chicago Phone, Oakland 3246
Exclusive Management: HARRY CULBERTSON
Fine Arts Building Chicago, Ill.

NORTHWESTERN CONSERVATORY OF MUSIC, ART AND EXPRESSION
804 Nicollet Avenue, Minneapolis
The Oldest and Most Progressive Musical Institution in the Northwest.

 **BONCI**
SAYS:
"In examining a student's voice, and finding it at fault, I always suggest to him to consult me. There is no voice defect that cannot be corrected by my ability, provided the student has not gone so far as to cause looseness in the vocal chords."
THE ROCKINGHAM, 1748 Broadway

ELLIS CLARK HAMMANN PIANIST
1716 Chestnut St. Philadelphia

EUGENE COWLES
VOCAL CULTURE
Coaching for Opera, Stage, Concert
Wednesdays, Fridays Saturdays Studio 516, Carnegie Hall

LOUIS KOEMMENICH
Conductor of N. Y. ORATORIO SOCIETY
MENDELSSOHN GLEE CLUB
AEOLIAN HALL 39 West 42nd Street
Studios 1628-27 New York City
Tel. Bryant 5526

PAULINE MEYER CONCERT PIANIST
Address: 4929 Washington Park Place, Chicago, Ill.

Mrs. HALL McALLISTER
TEACHER OF SINGING
Musical Management
197 Pierce Building Boston

Emily Church BENHAM Pianist
Concerts Recitals Lessons
Studio: 1309 Bryden Road, Columbus, Ohio

VICTOR HARRIS
TEACHER OF SINGING IN ALL ITS BRANCHES

Vocal Studios **RAGNA LINNE** Kimball Hall Chicago

BARONESS LITTA von ELSNER
Vocal Instruction
365 Park Avenue, New York. Phone, 6795 Plan

ARTHUR DUNHAM
CONDUCTOR
SINAI ORCHESTRAL CONCERTS

GEORGIA KOBER, Pianiste
Pres. Sherwood Music School
Fine Arts Building, CHICAGO, ILL.


Katharine HOFFMANN Accompanist
WITH SCHUMANN-BEHN TOUR
Home Address ST. PAUL

THAL Pianist
620 Addison Ave., Chicago

VITTORIO CARPI
VOCAL TEACHER IN FOUR LANGUAGES
Florence, Via del Confi, 7

MILDRED DILLING
Harpiet-Solo and Ensemble
Management, Tutoring & Co., 1 W. 34th St., N. Y.
Personal Address, 27 E. 82d St., N. Y. City


TENOR-COMPOSER
"Two Roses" "Ah, Love but a Day"
"Forever and a Day" "Maidens" "Yes and No"
Gailt Gilbrto, Hotel Plandars, 123 W. 47th St., Tel. 9870 Bryant

 **VIOLINS** OLD and NEW
Send for Wholesale Catalogue A
JOHN MARKERT & CO.
33 West 8th Street, New York

 **BERGEY**
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.

Grace Kern
SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 W. 57th St., New York Phone 268 Columbus

LUCILLE MILLER
SOPRANO. Address all communications to
S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.

HENRY P. SCHMITT
VIOLIN INSTRUCTION
Residence Studio: 200 W. 116th St., New York. Tel. Century 5917

LEEFSOON-HILLE
CONSERVATORY OF MUSIC
MAURITS LEEFSOON } PHILADELPHIA, PA.
Director

CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company

 **KLIBANSKY**
Vocal Instructor Institute of Musical Arts
Formerly 8 years chief teacher at Stern Conservatory, Berlin
PRIVATE STUDIO
212 West 60th Street Tel. 2328 Columbia

THE BEAUFORT
140 West 57th Street
Tel. 2653 Columbia

The H. P. NELSON PIANO

*The Highest Quality
for the Money*

The H. P. Nelson Company
CHICAGO

The EVERETT PIANO. One of the three
Great Pianos of
the World

THE JOHN CHURCH COMPANY
CINCINNATI NEW YORK CHICAGO
Owners of THE EVERETT PIANO COMPANY, Boston

THE GRAM-RICHTSTEIG PIANO

IS ESPECIALLY SUITED TO STUDIO WORK BECAUSE OF ITS
Steel Angle Rail Action (Patented)

which insures a perfectly regulated action under any and all atmospheric conditions. Studio and classroom pianos undergo a severe test. An ordinary action becomes defective within a short time. The Gram-Richtsteig Steel Angle Rail Action, equipped with Metal Flanges, cannot get out of regulation. Hundreds of these remarkable pianos are now in use by musicians. Let us send you descriptive literature free. The Gram-Richtsteig is an artistic piano in every sense of the word.

GRAM-RICHTSTEIG PIANO CO., Milwaukee, Wis.

CINCINNATI CONSERVATORY OF MUSIC ESTABLISHED 1867



For catalogue and Summer Circular
address Miss BERTHA BAUR, Directress.

CLARA BAUR, Foundress.
Conducted according to methods of most progressive European Conservatories.

Elocution—MUSIC—Languages

Preparatory, Normal and Artist Departments
open throughout the Summer.

Faculty of international reputation.

Also Special Normal Course in Public School Music.

Location and surroundings ideal for Summer study
Highland Avenue and Oak Street, Cincinnati, Ohio

AMERICAN CONSERVATORY

Kimball Hall, Wabash Ave. and Jackson Blvd., Chicago
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

Among the seventy eminent instructors the following might be mentioned:

Piano—John J. Hattstaedt, Victor Garwood,
Allen Spencer, Henriot Levy, Silvio Sciolti.
Singing—Karlton Hackett, Ragna Linne, Ed-
ward Clarke, Jennie F. W. Johnson, John
T. Read, Marie Sidenius Zandt.
Organ—Wilhelm Middelichulte.

Violin—Herbert Butler, Adolf Weidig.
Theory—A. Weidig, Arthur Olof Anderson.
Public School Music—O. E. Robinson.
Dramatic Art—Frances Donovan.

JOHN J. HATTSTAEDT, President.
Catalog mailed free.

Malkin Music School

MANFRED MALKIN, Director
26 Mount Morris Park, West
Maestro Pietro Floridia / Voice Mr. J. Pastorsack, Coach
Mrs. Sophie Treubman / Voice Mr. A. Valse, Violin
Mr. V. Delsky, Cello Mr. S. Flakelstein, Cornet
Mr. M. Malkin / Piano
Miss Ada Becker / Piano

TRINITY SCHOOL OF CHURCH MUSIC

Daily training in the music of the
Episcopal Church

FELIX LAMOND, Director

Catalog on request 14 W. 23th St., New York

The Conover Piano

IS BUILT WITH
MADE-TO-ORDER CARE



Every detail of Conover construction suggests painstaking care. Nowhere is there an evidence of haste. It is made under the direct supervision of one of America's greatest piano builders—a man who has spent more than forty years in the study of a single problem—*tone production*. Compared with its excellence in workmanship, unusual tone qualities and durability, it is more moderately priced than any other really great piano of today.

Write for our handsomely illustrated art catalog and full particulars regarding our easy monthly payment plan

The Cable Company
CHICAGO

The World's Greatest Manufacturers of Pianos and *INNER-PLAYER* Pianos



W. W. Kimball Co.

Established 1857

Chicago

Wing & Son, Manufacturers of the WING PIANO

A musical instrument manufactured in the musical center of America for forty-four years
Factory and Offices, Ninth Ave., Hudson and 13th Streets, New York

A. VIRGIL K. VIRGIL

Virgil Piano School of Berlin
Barbarossa St. 30. Berlin W.
Under Personal Direction of A. K. Virgil
New York Office, 187 Madison Ave.



Connected with Mr.
Charles Frohman's
Empire Theatre and
Companies

FRANKLIN H. SARGENT
President

For Catalogue and Information, apply to
THE SECRETARY, Room 145, Carnegie Hall, New York



**HILDA VON
TAUBE**

Pianiste AMERICA
1914-1915
Address: Carl von Taube,
E. T. Bank Bldg.,
Room 501, Montreal, Can.

MARY LINDSAY-OLIVER Scotch Pianiste

615 ORCHESTRA HALL CHICAGO, ILL.

HERBERT MILLER Baritone

716 Fine Arts Building Chicago

DAN BEDDOE TENOR

Season 1913-1914 in America
Under the Exclusive Management of R. E. JOHNSTON

WASILI LEPES CONDUCTOR

Philadelphia :: :: Pa.

WILLIAM J. FALK

Assistant to Mr. OSCAR SANDERSON
TEACHER OF SINGING
Interpretation and Artistic Finish
Phone 4881 Lenox. 124 East 90th St., New York

HAZEL LUCILLE PECK

...PIANISTE...
In Concert Throughout Germany, Season 1913-1914

SIBYL SAMMIS MacDERMID SOPRANO

Exclusive Management: Alma Voedtsch
PUPILS ACCEPTED. Fine Arts Bldg., Chicago

THE STERNBERG SCHOOL OF MUSIC, Inc.

Fuller Building, 10 South 18th St., Philadelphia

HOLLEY SOPRANO

614 W. 157th St.
NEW YORK
Phone 2885 Audubon

CHARLES WAKEFIELD CADMAN

COMPOSER-PIANIST
In recitals of his compositions and his
famous "Indian Music-Talk"

Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., BOSTON

GERARD THIERS

Vocal
instruction
805-6
Carnegie Hall
New York

MUSICAL COURIER

VOL. LXVIII.—NO. 9.

NEW YORK, WEDNESDAY, MARCH 4, 1914.

WHOLE NO. 1771.

KORNGOLD SURPRISES BERLIN MUSIC LOVERS.

His "Symphonietta" Reveals Uncanny Powers—
New Works by German, Italian and
Danish Composers—American
Artists Scores Successes.

Jenaerstrasse, 21,
Berlin, February 13, 1914.

One of the most extraordinary apparitions in contemporary musical life is Erich Korngold, the youthful composer of Vienna. Korngold's "Symphonietta" was performed by Nikisch at the eighth Philharmonic concert and its success was of such a sensational character as is rarely witnessed at these concerts. Korngold composed this work at the age of fifteen. It is difficult to conceive in what direction the boy could improve so far as technical mastery is concerned. In structure, in form, and above all in his handling of the orchestra Korngold is today, in spite of his great youth, fully the equal of some of the best contemporary composers. His powers are uncanny. In rhythmic effects and sumptuous coloring, as well as in his manner of working out his themes, the boy is greatly influenced by Strauss. There are also occasional Puccini reminiscences. However, there is so much that is striking and original and amazing in the score of his "Symphonietta" that one is utterly at a loss for words to express one's admiration.

REALLY A SYMPHONY.

Korngold's work might properly be called a symphony, for it lasts nearly an hour and each of the four movements assumes proportions that would justify the name of symphony. The attention of the listener is chained at the very start with the opening motive in ascending fourths. Korngold calls this theme "Motif des fröhlichen Herzens" (motive of the cheerful heart). The first movement is rich in thematic material, much of it very beautiful, and all through this movement one is amazed at the polyphony, the wealth of the harmonic structure, and the beautiful and brilliant orchestration. It is a movement full of contrast, color and life. The versatility of the young composer is manifested by the great contrast between this movement, the scherzo and the andante. There are some marvelous contrapuntal effects in the scherzo, a movement that now and then has a suggestion of Bruckner. The andante opens with a lovely, beautiful, dreamy theme for the English horn. Its soft, mournful, complaining character is quite compelling. It is in the andante chiefly that the influence of the Neo-Italian school is evinced. The finale, an allegro giocoso, presents extraordinary complications thematically, polyphonically, harmonically and above all rhythmically. The tempo changes every two or three bars—4/4, 3/4, 5/4, 7/4, and so forth. This movement makes tremendous de-

mands upon the skill and attention of the conductor and the men in the orchestra. Nevertheless, there is something wonderfully electrifying about this final movement. Indeed, the whole composition is the work of a creative genius of a most extraordinary character.

If Korngold succeeds in emancipating himself from the influence of Strauss and Puccini, he may become the musical messiah for which our epoch is longing. With all of his wonderful powers, it must nevertheless be confessed that the boy has not yet revealed great originality of thematic invention. The next two or three years will tell the story of his permanent influence upon the immediate musical future.

The Philharmonic Orchestra, under the magic baton of Nikisch, played the novelty with sovereign mastery. It requires a great conductor for a clear exposition of this complicated score. The success of the "Symphonietta" was most pronounced, the youthful composer being called out some half a dozen times.

THE REST OF THE CONCERT.

The program of this concert opened with another novelty, a symphonic poem entitled "Frühlingswogen," by Phillip Scharwenka. This work, which was written more than twenty years ago, is melodious, euphonious, pleasing and grateful. It was written before the era of Strauss and Mahler and Debussy and the hyper-modern neuras-thenic composers. The themes are easily understood; they

mann. The presence of the composer lent special interest to the occasion, and he had every reason to be satisfied with the reception the work met with in Berlin. It is an



MRS. KING CLARK,
Whose first public appearance in Berlin on February 12 won for her most flattering recognition.

interesting, in some respects fascinating composition. Bossi reveals a master hand in writing for orchestra and chorus. He is less fortunate in his treatment of the solo voices, showing in this respect, strange to say, little instinctive feeling for real Italian cantabile. The orchestra plays a very important part throughout the oratorio. The choruses are treated almost entirely homophonically. There is excellent thematic material, both in the orchestra and in the choruses.

Bossi's mode of writing for orchestra in the long instrumental interludes is quite symphonic and most interesting in point of tonal color. Of special interest is the harmonic structure of the work, this being modern without ever degenerating into the bizarre. Schumann gave an impressive rendition of the novelty, both the orchestra and the choir being admirable. The principal soloists were Claire Dux, of the Berlin Royal Opera, who sang the title part, and Fräulein Ekeblad.

Mrs. KING CLARK'S DEBUT.

Mrs. King Clark made her debut at Bechstein Hall on Thursday, scoring one of the most emphatic successes ever achieved by an American in Berlin. Although Mrs. King Clark had been heard here at rare intervals in private during the past two years, the public at large was wholly unaware that she is one of the best recital singers of our day. She has become famous here over night—and deservedly so—for her singing at this concert was of the kind that only the greatest artists have to offer. Her program opened with a group of old Italian and English numbers which gave Mrs. Clark ample opportunity to demonstrate that she is a veritable mistress of the Italian bel canto style of singing. Perfect breath control, beautiful long-drawn-out tones, exquisite effects in dynamic shadings, remarkable evenness of tone production throughout all the different registers and a most satisfactory combination of artistic intelligence and musical feeling—such were the qualities revealed in these old songs. Then came two groups of lieder by Brahms, Sinding, Strauss and Wolf, and it was here that Mrs. Clark surprised her audience and the critics, for she revealed herself to be a lieder interpreter of the first rank. No less than three of these lieder were repeated, so insistent was the applause. These three songs were Brahms' "Ständchen," Strauss' "Zuneigung" and Wolf's "Er ist's."

A most satisfactory feature of Mrs. Clark's lieder singing was the application of her beautiful bel canto princi-



THE COUNTESS MALATESTA.

Admirable piano virtuoso, who recently gave the first performance in Italy of the Brahms D minor concerto with the Scala Orchestra at Milan, scoring a brilliant success.

have a spontaneous, natural flow and form. Harmonically, the piece is transparent; in short, its mission is to please rather than to puzzle. It was admirably performed by Nikisch and met with a most cordial reception.

Because of the Korngold novelty, in which the interest of the public was chiefly centered, the soloist of the concert did not carry off as large a share of the honors of the evening as he usually does, for the soloist was none other than that master-singer, Johannes Messchaert. He was heard in Gustav Mahler's difficult and ungrateful cycle of "Kindertotenlieder" and in an aria from a Bach cantata. The rather strained efforts of Mahler do not suit Messchaert's individuality, but in the Bach aria he was superb. The "Egmont" overture brought the program to an end.

Bossi's "JOHANNA D'ARC."

The first Berlin performance of Enrico Bossi's new choral work, "Johanna d'Arc," occurred at the Singakademie on Friday evening. It was presented by the Singakademie Choir with the assistance of the Philharmonic Orchestra and soloist under the leadership of Georg Schu-



FLORIZEL VON REUTER.

This is the latest photograph of the distinguished violinist. He soon will play in Berlin all of the Paganini caprices and all of the Bach sonatas for violin alone.

ples of tone production. The trouble with the majority of the would-be lieder singers is that they do not know how to sing. Mrs. Clark's great success with the German lieder was a notable achievement. The American also made a great hit in her closing group of songs, three of which were by Debussy and two by Gretschaninow. Debussy's "Mandoline" was most effectively sung, and redemanded.

In this comprehensive program, which called for Italian, English, German and French diction and a great variety in the mode of expression, Mrs. Clark demonstrated that she is a singer of remarkable versatility. At the conclusion of her program she was also called upon to give several encores. In addition to her many remarkable artistic attributes, Mrs. Clark had, too, the advantage of a sympathetic stage presence and a pleasing, natural and wholly unaffected style.

NEW DANISH MUSIC.

Several new compositions by Danish composers were given their first Berlin rendition at the Blüthner Hall by Peder Gram, the Danish conductor, with the assistance of the Blüthner Orchestra. The program opened with an overture to the opera "Saul and David," by Carl Nielsen. This opera was performed with success at Copenhagen a few years ago. Nielsen's manner of writing is individual albeit somewhat rough and unpleasing. However, the effective climax in the overture produces a certain effect. A lyric poem by the concert giver, Peder Gram, did not offer much of interest in substance, although the instrumental coloring was noteworthy.

The acquaintance of an orchestra technician of no mean order was made in a scherzo from a symphony by Louis Gloss. Thematically and structurally this is an interesting piece of orchestra writing. Two Danish soloists also participated in this concert, but they were heard in works already known here. Alexander Stoffregen played Wilhelm Stenhammar's second piano concerto quite acceptably and Miss Karen Sand sang numbers by Mozart and Wagner, displaying an agreeable voice, but a lack of vocal culture.

SIXTH ROYAL SYMPHONY CONCERT.

The program of the Sixth Symphony Concert by the Royal Orchestra, under Richard Strauss, also brought a novelty in the shape of a symphony in E major, No. 6, by Hermann Bischoff. A man who has written six symphonies would naturally be expected to have acquired considerable routine in handling the orchestra and in the treatment of musical form. This symphony is a complex piece of orchestra music, but it is a complexity characterized by heaviness and lack of esprit. Of real inspiration there is no trace, and even the instrumentation is monotonous in its ponderousness, and although the novelty was given an admirable reading by Strauss the attitude of the public was decidedly cool. Beethoven's "Pastoral" symphony which followed, in a magnificent rendition, was in comparison as pure gold to lead.

BUSONI MUSIC HEARD.

A triumph was achieved by Busoni, both as orchestra leader and composer, on February 12, when the great

pianist conducted the Philharmonic Orchestra at Beethoven Hall with the hand, heart and head of a master. The program was made up of Bach's D minor concerto in



SIDNEY BIDEN (LEFT) AND THEODORE SPIERING, CONDUCTOR, AT KIOFERSFALDON, BIDEN'S MOUNTAIN BUNGALOW.

Busoni's arrangement and in the concert giver's violin concerto, op. 35, and in his concerto for piano, orchestra and male choir, op. 39. It was just ten years ago that Busoni



From the Monthly Musical Record.
ERICH WOLFGANG KORNGOLD.

introduced this work, which is better known as his "Choral Concerto." The reception it met with at that time was anything but flattering, but this time it scored a rousing success, and even the critics who condemned it most severely ten years ago, now admit that it is much more intelligible to them than formerly.

The performance itself, with Egon Petri at the piano, was magnificent. Petri played the exceedingly difficult piano part entirely from memory and with a certainty, a finish and an intellectual grasp that commanded the admiration even of the most hardened connoisseurs. It was a triumph for Petri as well as for Busoni. Petri also gave a splendid rendition of the Bach concerto. The violin concerto also was given a very finished and satisfying reading by Josef Szigeti, who was heard in the same work here last season with the Blüthner Orchestra.

A VON DER HOYA LECTURE.

An interesting series of lectures on "The Principles of Violin Pedagogy" was given during the week by Amadeo von der Hoya, of Linz. In these lectures Mr. von der Hoya has revealed rare psychological insight into the basic laws that govern the principles of study and development of the violin. These same laws, by the way, would also apply to piano study. As the lectures were given at the Harmonium Hall, at three o'clock in the afternoon—a most impractical hour for Berlin—the audience was not all that could have been desired. But it made up in quality what it lacked in quantity, for some of the real connoisseurs of Berlin were present.

In the four lectures that have already been given (two more are to follow), Mr. von der Hoya spoke of musical endowment, the principles of technique, the aesthetic factors and individual requirements. He treats the entire subject with great breadth, revealing a very learned and comprehensive viewpoint. It is to be hoped that his lectures will be published in book form so that they will be accessible to a larger number of readers, for students the world over would find in them great stimulation.

HEIFETZ PLAYS AGAIN.

That wonderful child phenomenon, Jascha Heifetz, was heard again in recital at Blüthner Hall on Saturday. Practically all violin playing Berlin was present and every one was speechless with wonder. He played the Handel E major sonata and Goldmark's concerto with the maturity of conception, breadth of style, nobility of tone production and artistic phrasing of a great master—and a great master the boy is, regardless of his age. He played, by the way, with Nikisch at a Gewandhaus concert in Leipzig this week, and he is well worthy of such an honor. In some similar compositions and Wieniawski's "Faust" fantasy he revealed his virtuosity and an unerring certainty of left hand and right arm in the most brilliant light. What shall we say to such precocious powers as those revealed by Jascha Heifetz and Erich Korngold?

ELENA GERHARDT RECITAL.

Elena Gerhardt made another appearance in recital at Beethoven Hall, with Nikisch at the piano. A large audience was present and both artists were applauded to the echo. Miss Gerhardt was in splendid form and her lovely voluminous voice and intelligent soulful interpretation were most impressive. Of special interest on her program of lieder were some new songs by Vladimir Metzl and Anna Hegeler. Metzl is a young composer of strong individuality and superior structural powers. Three lieder by him were of particular interest. Two of these were from Hans Bethge's "Chinese Flute," while the other was a Japanese song of which the text was by Jazumi Shikiba. In his musical setting of these songs, Metzl reveals a strong instinct for local coloring and for individual feeling in melodic treatment.

Miss Hegeler's two numbers were not so important musically, although one of them was redemanded because of its popular appeal. Both composers were present and both were called upon to bow their recognition to the audience.

BOURNE-McCAUGHEY CONCERT.

Una Bourne, the English pianist, and Mona McCaughey, the Scotch soprano, made a successful debut in Berlin at a joint concert given at Scharwenka Hall.

Miss Bourne is a gifted temperamental pianist. She possesses an admirable technique, a sympathetic personality and a pleasing, natural and wholly unaffected style. She played Brahms, Chopin and Liszt most effectively. Miss Bourne has evidently had considerable experience on the concert platform, for she made the impression of a routinized performer. The greatest successes of the evening fell to her lot, although the singer also was loudly applauded. She possesses a sympathetic voice, particularly in the upper

Alberto JONAS
Jenaer St. 29, Berlin, W.

Steinway Studios, Berlin

Berlin, S. W. Bergmann St. 102

Very accessible, modern, sound-proof studios with Steinway Grand for rent.

For terms apply to warehouses

STEINWAY & SONS

Königsgratzer St. 6,

Berlin, W., 9

MAESTRO FRANZ EMERICH VOCAL INSTRUCTION

PUPILS PREPARED FOR THE OPERATIC AND CONCERT STAGE

and MADAME TERESA EMERICH

Some Distinguished PUPILS of MAESTRO and MME. EMERICH:

CHARLES DALMORES, tenor, Metropolitan Opera Co. and Covent Garden. Lohengrin of Bayreuth festival.
ADAM DUBOIS, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera.
*HANS TÄNZLER, tenor, Royal Opera, Karlsruhe.
FLORENCE WICKHAM, mezzo-soprano.
CAVALLIERE MARIO SANMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, Metropolitan Opera Co.
*MARGHERITA SYLVA, Carren in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETTE MATTERAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTY, soprano, Dresden Royal Opera.
MARY CAVAN, Soprano, Dippel Opera Co., Chicago.
MARCELLA LINDB, the famous concert singer.
HENRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theater.

INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN

The names marked * are those of pupils of Mme. Emerich.

Telephone Amt. Pfalzburg No. 2987

BERLIN, W. W. Niesseburgerplatz 1



RUDOLF BERGER

KAMMER SAENGER
Berlin Royal Opera and
New York Metropolitan Opera
First New York Season, February to April, 1914

register, and she revealed excellent taste and warmth in her delivery. Of particular interest in her program was a group of old Elizabethan love songs by Dowland, Ford and Campion.

LOEWENSOHN AS A SOLOIST.

Marix Loewensohn, the well known Belgian cellist who has been heard often during the past two seasons in chamber music concerts, and has introduced a large number of novelties (particularly by French composers), has kept in the background as a solo performer until he appeared the other evening at Blüthner Hall in a concert of his own, accompanied by the Blüthner Orchestra, under the leadership of Leonid Kreutzer. He played the Haydn B major and Saint-Saëns A minor concertos, also the Böellmann "Symphonic Variations." Loewensohn revealed himself as a soloist of the first rank. He draws a warm, rich, penetrating tone. His technic is of a superior virtuoso order and his readings were notable for an intelligent grasp of the spirit of the composition, as well as for warmth of expression.

At his eighth chamber music concert, Loewensohn introduced to Berlin Arnold Schönberg's second string quartet. The work had a pronounced fiasco. Arnold Schönberg seems to secure no foothold in Berlin. A strange feature of this quartet is the soprano solo, or voice obbligato, which accompanies it.

AMERICAN ARTISTS APPEAR.

Several American artists were heard during the week. Arthur van Eweyk, the well known baritone, gave a song recital at the Singakademie, introducing a number of interesting new lieder by Ralph Kormann, who accompanied them in person. There were also other novelties on the program, including two manuscript lieder by Max Laurischkus, which proved to be interesting and grateful numbers. A charming old "Minnelied," by Hugo Leichtentritt, and an effective lied in the Volk-song style, by Georg Schumann, were the most pleasing of the various novelties offered.

Sydney Biden, the other American baritone, living in Berlin, was heard at Scharwenka Hall, where he gave a successful recital, offering a program of well known Beethoven and Schubert songs, and also a group of modern lieder by Hausegger, Daffner and Resznicek. Mr. Biden is an excellent singer and a convincing interpreter.

Ralph Leopold, the young American pianist, was heard in recital at Bechstein Hall on Tuesday, making an excellent impression, as I am informed, in compositions by Bach, Mendelssohn, Grieg, Chopin, etc. Since his Berlin debut, Mr. Leopold has broadened and developed to a noteworthy degree both technically and musically.

Oliver Denton gave a concert at the Singakademie with the assistance of the Philharmonic Orchestra playing the Brahms D minor and the Liszt E flat major concertos, and between these Richard Strauss' "Burlesque," for piano and orchestra. In the "Burlesque," an exceedingly difficult and bizarre composition, Mr. Denton revealed himself as the possessor of a formidable technical command of the keyboard. The reading was also replete with excellent musical taste and temperament. He made an excellent impression.

BERLIN NOTES.

A successful debut was made by Deszo Szanto, a new Hungarian pianist from Budapest, who gave a recital at Blüthner Hall. His program included standard works by Beethoven, Schubert and Chopin, also three charming numbers from his own pen and an interesting sonata in ancient style by Von Westerhout. Szanto is a brilliant technician and an interesting interpreter. In Beethoven's "Appas-

sionata" sonata he displayed an immense variety of tonal nuances, as well as great passion.

Two interesting concerts were given recently by the Stern Conservatory. The program of the first was rendered by members of the faculty, while the second consisted of an oratorio performance of Haydn's "Seasons," the chorus and orchestra, as well as the soloists being recruited from the pupils of the institution. Gustav Hollander, the director of the school, conducted. It was a most creditable performance.

Oscar Bie, the well known literateur and authority on opera and special operatic critic of the Börsen Courier, celebrated his fiftieth birthday last Monday, February 9.

Four days later, on February 13, Hugo Becker, the famous cellist, also was fifty years old.

Dr. H. Wolf Dohrn, the founder of the Dalcroze Institution for Rhythmic Development at Hellerhau, near Dresden, was recently killed while on a skiing expedition in the mountains. His death is a severe blow for the Dalcroze school, but fortunately it is already on a solid financial basis, so that its future is not jeopardized.

The Countess Malatesta recently played Brahms' D minor piano concerto with the famous orchestra of the Scala Opera at Milan, achieving a brilliant success. The performance was especially interesting, because it was the first one of Brahms' first piano concertos in all Italy. Press and public alike acclaimed the pianist as well as the work with great enthusiasm.

ARTHUR M. ABELL.

Another Ashton Champion.

[From London Musical News.]

Algernon Ashton is certainly an untiring, not to say a persistent, correspondent. As is well known he has addressed many hundreds of letters to the public press in this country, on a vast variety of topics, some wise, some otherwise. Of late he has taken to writing letters to American newspapers, including the New York MUSICAL COURIER. The editor of that journal, not feeling quite in sympathy with Mr. Ashton—perhaps the good cheer of Christmas still lay heavy on his chest—suddenly rebelled, and printing some four or five letters together in a column headed "Exit Algy," roundly declared that for the future no further correspondence from Mr. Ashton would be inserted. This was in the first number of the new year, and apparently was one of those resolutions which are broken almost as soon as made, for immediately upon reading the dread fiat, several readers wrote off begging for mercy to be shown Mr. Ashton, on the ground that he gave so much valuable information. This outburst of opinion so impressed the editor that in a later number he not only printed the protests, but invited more opinions, promising that if sufficient interest were shown in the retention of the Ashton contributions, the MUSICAL COURIER would reopen the door to them.

This is certainly a common sense decision. Candor must avow that not all Mr. Algernon Ashton's epistles are of equal interest, but an editor can always exercise his own discretion as to what he puts in, and in many cases Mr. Ashton, who has a perfect passion for accuracy, performs a real public service in drawing attention to those errors which will from time to time crop up, despite all one's efforts. It is satisfactory to find that this view of the case has crossed the "herring pond," and that the "musical policeman," as Mr. Ashton is styled, is appreciated even in America.

New sonatas for violin and piano, by Enrico Bossi and Albert Meyer, were heard recently in Basle, Switzerland.

Franz Proschowsky

VOCAL TECHNIQUE—THEORETICAL AND PRACTICAL

37 Pupils Engaged in Three Seasons Berlin W. Quantzstrasse 8

HOWARD WELLS

PIANIST AND TEACHER

Authorized representative of
LESCHETIZKY

KUPFSTEINER, ST. 6

BERLIN W., GERMANY

ELEANOR HAZZARD

PEOGOCK

(SOPRANO)

SEASON 1913-14

Management: ANTONIA SAWYER, 1425 Broadway, New York City
Writes for: James Devoc, 196 Blaine Ave. Detroit, Mich.

OLGA AND HELENE CASSIUS

Vocal Instruction

Pupils prepared for the operatic and concert stage. Specialties: Placing of ruined voices, rectifying of wrong methods of breathing by articulation of consonants and voice inflection, and fundamental building of speaking voice. Send for Olga Cassius' "Die Erziehung der Stimme und Atmung."
Studio: Prager Str. 35, Berlin, W.

VICTOR HEINZE

Pianist and Teacher
Send for free booklet
Studying Music, 40000
Peter Vischerstr. 19 Berlin-Friedrichshagen

MORATTI

VOCAL INSTRUCTION

For four years the only assistant of the late G. B. LAMPERTI

Authorized representative of his method

BERLIN-W., MOTZ ST. 33

GEORGE FERGUSON

BARITONE

Vocal Instructor

AUGSBURGER ST. 64 BERLIN W., GERMANY

RICHARD LOWE

Teacher of Singing

Thorough preparation for the concert and operatic stage. Teacher of Emmy Desinn, Maria Labia, Theodor Bertram and many other noted artists.
BAMBERGER ST. 44 BERLIN W.

MAURICE

VERA KAPLUN

ARONSON

PIANIST-PEDAGOG

CONCERT-PIANIST

BERLIN, W. BOZENER ST. 3

Mrs. E. Potter-Frissell

announces her engagement
as teacher of the

Leschetizky Method

in the Hochschule of the DRESDENER MUSIK-SCHULE. Offers unique opportunity for this famous method, in connection with highest advantages in one of the most important schools of Germany. Teachers of high reputation: Orchestral (Reinhold Bender) and Ensemble playing (Prof. Paul Juon). Harmony, Theory, Composition Analysis, History, etc. Artistic Direction Louis Niccò, Prof. R. L. Schneider, Konzertmeister Edgar Weigl, Prof. Paul Juon, etc. Circulars, Press Notices of Mrs. Potter-Frissell at the Schulkasse Neumarkt a Dresden A. Private Address Eisenackstr. 16-II. Concertist pupils of Mrs. Frissell: Mme. Deszo Nemes, Florence Schinkel, Lucretia Biery Jones, Anna Robertson, Ethel Glade, etc.

King Clark Studios

Kurfürstendamm 63, Berlin W.

Cable Address: KINGARK BERLIN



AN AFTERNOON AT THE EMERICH STUDIO.

Left to right: Charles Dalmores, Arthur M. Abell, Teresa Emerich, Maestro Franz Emerich (sitting).

MUNICH'S SEASON IN FULL SWING.

Petschnikoffs Give Brilliant Recital—Maude Fay in Mozart Opera—Augusta Cottlow's Concert—Arne van Erpekum Makes Debut in Lieder Abend.

Finken Str., 2,
Munich, January 30, 1914.

Mr. Petschnikoff's concert was interesting, not only for the excellent arrangement of his program, but also for the splendid facility of technic and the subtlety of interpretation displayed throughout. His performance was distinguished by fire, brilliancy and breadth of conception. It is rare in-



MRS. PETSCHNIKOFF.

deed to hear an artist play such diverse styles of composition as the Richard Strauss sonata—with its interesting premonitions of the "Rosenkavalier" of thirty years later—the Bach fugue for violin alone, and the charming numbers with which he closed his program—"Cavatina" by César Cui, "Havanaise" by Saint-Saëns, and his own "Russian Dance"—and give to each the requisite flavor. And always the tone that he draws from his wonderful instrument is round and mellow.

Mme. Petschnikoff proved a fitting artistic helpmate in the Mozart duo for violin and viola, playing the violin part. This gem, so seldom heard in the concert hall, was written to help Michael Haydn out of a serious difficulty with the Archbishop of Salzburg, who had threatened his removal from the position of organist if the composition were not finished at a certain time. Haydn was ill and unable to do the work. Fortunately Mozart happened to be passing through Salzburg and he saved the situation for his unhappy friend. That the work was from Mozart's hand was revealed long afterward by the discovery of some old letters which had passed between the two musicians at the time. Mme. Petschnikoff plays with beautiful quality of tone, perfect bowing and grace of interpretation.

Willy Bardas accompanied most acceptably, and played a Brahms rhapsody, as well as the piano part in the Strauss work, with rare musicianship. There was much applause throughout the evening, and Mr. Petschnikoff added two numbers at the end.

MAUDE FAY'S ART.

On January 16, at the Royal Residence Theatre, Maude Fay gave a delightful presentation of Fiordiligi in "Così fan tutte." The exquisite quality, the melting sweetness of Miss Fay's soprano gave ideal expression to the warmth and poetry of Mozart's charming music. Miss Fay was at all times the dominating figure, and she acted the part with a daintiness and sprightliness altogether captivating.

AUGUSTA COTLOW'S ACTIVITIES.

Mastery of technic, beauty of tone, refinement of thought were some of the attributes that characterized the performance of Augusta Cottlow. The celebrated pianist's versatility was variously attested throughout a program begin-

ning with Bach's toccata in C major, arranged for the piano by Busoni. Her reading of a nocturne and a fantasia by Chopin bespoke musical intuition and a fine sense for tone shadings. The grandeur, the somber dignity of MacDowell's Norse sonata were splendidly expressed. She made of Debussy's "Reflets dans l'eau" a tone picture vivid and richly colored. A spirited rendering of Schubert-Liszt's "March Eroica" was the last number. Miss Cottlow was enthusiastically applauded and gave two encores.

Miss Cottlow has returned to her concert work full of enthusiasm after her year's rest. "I find countless new beauties in my music," she said. "One stores up so much during a rest time. I feel that I have much more to give to my work and through my work." Miss Cottlow's present tour includes the large cities of Bohemia, Germany, Holland. After playing in Holland she will return to Berlin and then go into Russia to finish the season in March. Before coming to Munich the artist had a number of very gratifying successes. In Prague she was invited to return next season to introduce the MacDowell second concerto, as they declare that all other musical works have been overdone and they want a change. Miss Cottlow includes this concerto in all her concerts for this season, in which she plays with orchestra, and all her programs for her present tournee include the MacDowell sonata.

FRITZ FEINHALS' RECITAL.

The Lieder Abend of Fritz Feinhals drew a large audience to the Odeon concert hall. Mr. Feinhals is immensely popular with the Munich public, and deservedly so. Songs from Schubert, Schumann, Loewe, Thuille, Wolf, Pfitzner

SEASON
1914-1915

Mr. R. E. Johnston
1461 Broadway, New York City

Presents the Violinist

Mr. Albert Spalding

accompanied by

Mr. André Benolist

STEINWAY PIANO
USED

and Strauss made up his program. Mr. Feinhals has perfect command of all the resources, intellectual and artistic, that go to make up a finished performance. So poignant was the emotional appeal of Wolf's "Heimweh" that the audience demanded a repetition. Prof. Hermann Zilcher was, as ever, a faultless accompanist, and gave in addition a splendid piano reading of Brahms' intermezzo, op. 117, and rhapsody, op. 79. He was roundly applauded and gave a second number. The entire performance was of a nature to evoke the highest enthusiasm, and at the end the hall resounded with "Bravos!" Almost the whole audience remained until Mr. Feinhals had sung several times more.

ELENA GERHARDT'S WORK.

On Monday evening Elena Gerhardt again charmed a Munich audience with her art. Perfect ease of bearing, deep understanding, and rich temperament combine to make her singing a delight to the intellect as well as the soul. Her wonderful breath control, sustained yet never overtaxed, was especially manifest in her smooth and beautiful rendering of Handel's "O Sleep, Why Dost Thou Leave Me?" Also her English enunciation is exceptionally good. She was most admirably accompanied by August Schmid-Lindner.

A LITTLE PUPIL'S DEBUT.

Arne van Erpekum, a young Norwegian tenor, achieved a signal triumph in his Munich debut on Wednesday. It is said by those who have long been familiar with musical affairs in Munich that never has so successful a debut been

made by an artist who came almost a stranger and practically unheralded. It is probable that Mr. Erpekum will give another recital here before the season ends. The singer's most striking qualities are a beautiful pianissimo, delicacy of interpretation, depth of feeling, sympathy, sincerity. So completely does the musical thought possess him that he conveys the message clear and true. One feels that he has something to say that is eminently worth saying. The program comprised songs by Beethoven, Schubert, Schillings, two songs by Grieg, "Ein Schwan" and "Gegrüsst seid Ihr Damen," which he sang in the Norwegian. His interpretation of them was eloquently expressive of the spirit of the great composer and was most heartily applauded by his hearers. An interesting group of songs by a young Norwegian composer, Johann Backer-Lunde, completed the program.

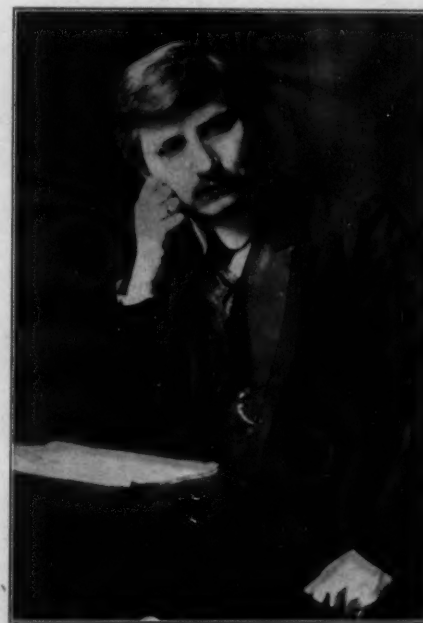
It was Kate Liddle, the well known vocal teacher, of Munich, who a few years ago aroused Mr. Erpekum's first interest in the cultivation of his voice, and who gave him his first training. He has studied extensively since then, both for concert and opera, and has sung successfully in opera. His present plan is to devote himself to singing of lieder and of his special opera roles. Mr. Erpekum is avowedly an ardent admirer of America and the Americans, and he hopes some day to visit and sing there.

MUNICH NOTES.

Three songs by Edwin Hughes have just been accepted by Augener, of London, for publication. The verses are by Bliss Carman and bear the title, "Three Songs of Pierrot." They have been sung repeatedly in public with much success from manuscript. Mr. Hughes has recently returned from a successful engagement in Leipzig, where he played the Schumann concerto. His other engagements for this season include concerts in Nuremberg and Naunheim.

Very pleasing was the collection of children's songs sung by Helene Kausler. They were delightful little songs, full of picturesque effects, and the singer gave them in a most attractive manner. She was enthusiastically applauded by a large audience of children and their elders.

Alice Weeks gave an interesting musicale and tea on the afternoon of January 25. The performers of the afternoon were Marie Geselschap, the well known pianist, and Herr



ALEXANDER PETSCHNIKOFF.

Wolf, violinist, of the Royal Opera. Miss Geselschap's performance of a group of piano compositions by Scarlatti, Gluck and Beethoven was scholarly and polished. A sonata for violin and piano by Pierné followed. This composition had not been played in Munich before. The two artists were in perfect accord and gave a most enjoyable rendition of the sonata. Miss Geselschap and Mr. Wolf will give this season three piano-violin recitals which will be devoted solely to sonatas by living composers which have not been played in Munich.

An exceptionally artistic and brilliant reading of compositions for violin and piano was given by Felix Berber-

SCHUMANN-HEINK

Direction: THE WOLFSOHN MUSICAL AGENCY, 1 West 34th Street, New York

"STEINWAY PIANO USED"

NOW IN AMERICA

Dates Now Booking, Season 1913-1914

Credner and Walter Braunfels. Both are artists of unusual attainments, and their work bears the stamp of thorough musicianship and perfect understanding. The audience was especially appreciative.

For her piano evening Helene Zimmerman presented a program made up of Friedemann-Bach, Chopin and Schumann. Miss Zimmerman produces a beautiful quality of tone and she plays with ease and confidence. Other successful events were the song recitals by Thea von Marmont and Lorie Meissner.

ALICE L. BRYANT.

LOS ANGELES CONCERTS.

Recitals, Receptions and Symphony Concerts Bring Musical Activity to Southern California City—Chicago Opera Company to Give "Parsifal."

1110 West Washington Street,
Los Angeles, Cal., February 7, 1914.

This has been indeed a busy week, several affairs a day being the rule. Tuesday evening Clara Butt and Kennerley Rumford gave a joint recital in the Auditorium. These two artists, no longer strangers to the Los Angeles public, always command a good audience. They gave a varied and interesting concert, much enjoyed by all who heard them.

William Murdock, the young Australian pianist, added to the variety of the program, and as always, Harold Croxton's accompaniments were a feature. Another interesting program will be given today.

ISOBEL CAROL'S RECITAL.

Isobel Carol, known to her old friends here as Isabella Curl, and in private life now as Mme. Piano, wife of an Italian army officer of high rank, gave a recital in the Mason Opera House, Thursday afternoon. A large list of prominent society women were patronesses and the recital was a loving testimonial by her many friends previous to Mme. Carol's departure for her European home. The audience was large and most enthusiastic, and the program in which Mme. Carol had the assistance of the Brahms Quintet, Alfred Appling Butler and Homer Grunn as accompanists, and W. H. Mead, flutist, and Oskar Lilling, violinist, was most delightful.

Her voice, remarkably clear and crystalline, combined with her unusual technique and charm of manner, makes her a most attractive artist. She was showered with flowers and many encores were demanded. Her singing of the group of local composers' songs, every one of which is a real addition to the song literature, was a graceful tribute.

The last group, accompanied by the Brahms Quintet and W. H. Mead, flutist, was one of the most enjoyable. Mr. Grunn's song had to be repeated. At the very last Mme. Carol sat down to the piano and sang to her own accompaniment "Home, Sweet Home" with such touching simplicity and warmth that many eyes felt the tears.

She left the next day.

These were the numbers: Canzone "Tranquillo Espressivo" (from the quintet by Wolf-Ferri). Songs: "Solveig's Song," Grieg; "Spring Singing," MacFadyen; "Oh, Had I Jubal's Lyre," "O Sleep," Handel. Songs of Los Angeles composers: "The Merry Brown Thrush," Roy Lamont Smith; "Pipes of Pan," Maud Marjorie Weed; "My Dearest Wish," Grace Adele Freeby. Violin solo, "Caprice Viennois," Kreisler. Arias: "Nella calma d'un bel sogno" ("Romeo et Juliette"), Gounod; "Come per me sereno," and "Sovra il sen" ("La Sonnambula"), Bellini; "Ombra Leggera" ("Dinorah"), Meyerbeer. Songs: "Life's Meaning," Homer Grunn; "Lo, Hear the Gentle Lark," Bishop.

CHAS. W. CLARKE'S RECITAL AND RECEPTION.

A reception in honor of Charles W. Clarke was given Wednesday afternoon in the Music Room of the Little Theatre in the new Egan Building, by Mmes. Selby, Mabee, Goetz and Ross. While it might at first seem as if it were like "Hamlet" with Hamlet left out, owing to the fact that Mr. Clarke's train was delayed and that he did not reach the city before evening, it was nevertheless a most beautiful and charming affair, and with the delightful McDermids in the receiving line, and the appearance later of Mme. Jomelli's radiant face, it seemed a very gala occasion. It was a very brilliant assemblage, and while every one exceedingly regretted not meeting Mr. Clarke, all gave themselves over to gaiety and cordiality and made the hostesses at ease.

Mr. Clarke gave his recital on Thursday evening before a very large and exceedingly musical audience. Charles W. Clarke's name is so well known and his reputation so great that all wanted to hear him after so many years' absence from this country. His is still the golden voice

and the winning personality. His Sidney Homer group, and especially his wonderful interpretation of "How's My Boy," roused the audience to much enthusiasm. His singing of a simple little sacred song requested as an encore revealed one secret of the hold he has always had on the public. The tenderness, simplicity and directness with which it was given was masterly, and was really eloquent. Campbell-Tipton's "Fool's Soliloquy" was among the most dramatic songs he sang. Also "The Eagle," Carl Busch, was most effective. Of his French songs Debussy's "Mandoline" was best received. It was exquisitely given. No small part of the success of the program was due to the very beautiful accompaniments of Gordon Campbell, given without notes and with most sympathetic support.

Mr. Clarke's program was as follows: "Air de Cadmus et Hermoine" and "Air de Caron" (Lulli); "Laisse en Paix le Dieu des Combats" (Gretry); "Die Mainacht," "Wie bist du Meine Königin," "Verrath" and "Von ewiger Liebe" (Brahms); "Prospice," "Uncle Rome," "How's My Boy" and "The Fiddler of Dooney" (Sidney Homer); "Les Cloches," "Le Temps a l'aise son Manteau," "Mandoline" and "Les Femmes de Paris" (Debussy); "A Fragment" and "Child's Grace" (Arthur Hartmann); "Scorned Love" and "The Fairest One of All the Stars" (Kurt Schindler); "A Fool's Soliloquy" (Campbell-Tipton); "Apparitions" and "June" (Lulu Jones Downing); "Absent" (Frances Wyman); "The Eagle" (Carl Busch).

JOMELLI WITH SYMPHONY ORCHESTRA.

At the fourth rehearsal and concert of the Los Angeles Symphony Orchestra the audience was the largest of any so far and each performance sees an increase in attendance

Coming Home Next Season

FOR A FULL SEASON'S TOUR

VIDA LLEWELLYN THE PIANIST

Now Playing in European Musical Centres

CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue New York City

and enthusiasm. Jeanne Jomelli, the Dutch prima donna, was the soloist, and her wonderful work perfected a memorable concert. She carried her audience by storm and was recalled no less than six times, but, following the artistic policy of all real symphony concerts, gave no encore.

These were the numbers: "Fidelio" overture, Beethoven; suite "L'Arlesienne," Bizet; "Valse Triste," Sibelius; songs—"Pallas Athene," Saint-Saëns; "L'Infant Prodigue," Debussy; symphony No. 5, E minor, "From the New World," Dvorak.

JOMELLI AND LAPARRA IN JOINT RECITAL.

At the Clarke recital, Manager L. E. Behymer announced that he had secured Mme. Jomelli and Signor Laparra for a recital on February 19, which he was offering to his subscribers to repay the disappointments this season caused by Paderewski's indisposition and the delay of the train which afforded but one concert by Hofmann instead of two and necessitated several changes in the plans of the Philharmonic courses.

HARLEY HAMILTON GUEST OF HONOR.

After several months spent abroad, Harley Hamilton and family have returned. Mr. Hamilton was the founder of the Los Angeles Symphony Orchestra sixteen or seventeen years ago and is greatly beloved by all who know him. He was guest of honor at the concert last Friday and at the request of Conductor Tandler the orchestra rose and the trombones played a fanfare in his honor, the audience joining loudly in the applause when Mr. Hamilton rose in his box.

RAOUL LAPARRA IN LOS ANGELES.

Much pleasure has been and will continue to be felt by the local musicians and patrons by the presence among us

this season of Raoul Laparra, the eminent young French composer, and his charming wife. Mr. Laparra is here to write an American opera and is applying himself seriously to the task in hand, but finds time enough to appear among us and to give of his talent. He and Sigmund Beel gave a notable program of piano and violin sonatas before the Music Teachers' State Association on Friday evening. They played first a Bach sonata, then Mr. Laparra's own sonata, and closed with the Grieg C minor. Between the Laparra and the Grieg, Mr. Laparra played two short piano numbers of his own composition. His sonata is an heroic composition in the first and last movements, with a wonderfully tender middle movement. His compositions all possess great charm. He has written many songs which are as original as they are beautiful. Added to all this is the extreme gentleness and modesty of the man that is endearing him to all who come in contact with him.

THE MCDERMIDS.

Mr. and Mrs. James G. McDermid are enjoying a little breathing spell and vacation in Southern California, previous to the trip North, which will be a strenuous one. Mrs. MacDermid (Sibyl Sammis MacDermid) is to be soloist with the Women's Orchestra on the evening of February 13. She is filling one or two engagements hereabouts. The MacDermids have been the recipients of many social attentions while in Los Angeles, indeed have been forced to refuse many owing to lack of time. They will be obliged to leave on the night of their concert in order to reach Eugene, Ore., in time for their date there, hurrying from there to Portland, then on to Seattle, Victoria, Spokane and home to Chicago.

CHICAGO GRAND OPERA TO GIVE "PARSIFAL."

L. E. Behymer is already deep in the arrangements for the Chicago grand opera season here. It is announced that we are to have "Parsifal," with Whitehill as Amfortas, Scott as Tituril, Allan Hinckley as Gurnemanz, Otto Marak as Parsifal, Dufranne as Klingsor and Julia Clausen as Kundry—a truly remarkable cast.

We are also to have "The Juggler of Notre Dame," with Mary Garden and Whitehill. Other operas announced are "Lohengrin," "Louise," "The Jewels of the Madonna," "Rigoletto," "Cavalleria" and "Pagliacci," with Titta Ruffo.

JANE CATHERWOOD.

KANSAS CITY OPERA AND BALLET FESTIVAL.

Canadian Organization and Pavlova Delight Large Audiences.

Kansas City, Mo., February 13, 1914.

After months of anticipation, Kansas City has seen and heard the "Grand Opera and Ballet Festival." Not in recent times has any attraction been so persistently advertised. Mr. Fritschy, local impresario, led this public to expect something exceptional, and it must be a matter of satisfaction to him to feel the entire public is satisfied with him. Pavlova and her company of Russian dancers appeared in "La Gioconda" on Monday night with the National Opera Company of Canada. It was a combination to fill the last seat in Convention Hall.

Pavlova opened the festival Sunday night with her company. She seems more spirit than flesh in her dainty modest sweetness. Of the technique of her art I would not presume to try to describe. Sufficient to say she has a worshipping public here that softens and lowers its voice in speaking her name.

Much can be said for the excellence of the National Opera Company of Canada. Kansas City appreciates adequate chorus, orchestra and scenery. The fine balance of every thing that goes to make grand opera, was the distinguishing feature of the performance on Monday night.

The matinee Monday afternoon was the real musical treat of the festival. Kansas City heard then for the first time Saint-Saëns' "Samson and Delilah." It is unquestionably the most beautiful and satisfying opera heard here in many seasons. It has not only rare beauty, but red blood and fiber. Gerville-Reache gave a splendid interpretation of Delilah. She sings well even in intense dramatic climax. Leo Slezak as Samson is all that the imagination could fancy. A certain naïveté about him makes him quite compelling. He seemed almost too big to sing, but he did sing with noble dignity in the first great scene and great pathos and beauty in the prison scene.

GENEVE LICHTENWALTER.



IN AMERICA
FOR THE SEASON
1913-14.

KATHLEEN PARLOW

THE
GREATEST
WOMAN
VIOLINIST

Management:

Loudon Charlton, Carnegie Hall, New York

STOCKHOLM, TOO, LIKES DANCING.

**Opera House Goes In for Extended Ballet
Revelry—Albert Spalding's Big Suc-
cess—A New Hall.**

Stockholm, February 5, 1914.
Michael Fokin and Vera Fokina have been seen four times at the Opera House in the ballets "Les Sylphides" and "Cleopatre" given here with them last year, and in the new one, "Le spectre de la Rose."

As I wrote a year ago, nothing has done so much for our ballet as the visits by Mr. and Mrs. Fokin. I think that if we could engage them for more than one month each year, they could place our ballet on a very high scale, for we have material enough among the young talents they have discovered—young Miss Hasselgvist, Mrs. Tiscase, and others. The male members of the opera ballet are not so many, so Mr. Fokin was obliged to take some men from the chorus. He made them do the very difficult dances of the "Scheherazade" excellently. They declared that it was the personal influence of Mr. Fokin which inspired them for their difficult tasks.

Michael Fokin has real terpsichorean mastery over his body and the laws of gravitation do not seem to exist for him. Vera Fokina dances with unsurpassed grace, with especially sensitive movements, and her worn face with the sad eyes expresses all degrees of feeling from childish coquetry (as in "Le Carnaval") to the anguish of death ("Scheherazade").

BALLET PREMIERES.

"Le Carnaval" and "Scheherazade," together with the Venetian act of "Les Contes d'Hoffman" were performed January 25, 26, 27, 28 and 29, at greatly advanced prices, and always for large audiences.

The first one, "Le Carnaval" (to music by Robert Schumann) was exquisitely tasteful; the dancers being charming in their crinoline costumes. The second one, composed to an orchestral suite by Rimsky-Korsakow, glowed with Oriental life, fire and colors.

At the final appearance of Mr. and Mrs. Fokin, the evening was a feast of flowers, laurels, and illimitable applause, bidding the artists a hearty "au revoir."

At the supper to which the board of directors of the Royal Opera House invited the dancing pair after the

premiere of January 25 (Grand Hotel Royal), Count Hans von Stedingk in a speech told that King Gustavus had bestowed upon Michael Fokin the order of Vasa and upon Vera Fokina the "Litteris et Artibus" medal for art.

Mr. and Mrs. Fokin left January 31 for Prague, after which they will make a tour of the continent.

ALBERT SPALDING PLAYS.

At his concert at the Academy of Science, January 5, the American violinist, Albert Spalding, met with tremendous success, thus showing that all the flattering press notices about him and his really great art were true. The program included Handel's sonata in A major, Mozart's rondo in G major, Reger's sonata in A minor, and Paganini's "La Campanella." These and a Hungarian dance by Brahms-Joachim all were interesting numbers and were delivered by Mr. Spalding not only with deep feeling, but also with splendid technic and musicianship.

A STENHAMMAR CONCERT.

A symphony concert with Stenhammer as conductor and with only his name on the program took place January 30 at the Opera House. Of his works, "Midwinter" for orchestra and chorus, was liked best; then came the piano concerto with the Swedish soloist, Teknica Asplund. New was the "Serenade," E-major for orchestra. Mr. Schikolnik played two "Romances" for violin and orchestra.

NEW HALL.

Our new auditorium was inaugurated Thursday, January 15. An orchestra of mostly Swedish musicians performed under the baton of Peeber von der Floe. The program was composed of the A major symphony and piano concert E flat, Beethoven (Wilhelm Stenhammer as soloist), and overture to "Meistersinger," Wagner.

STOCKHOLM NOTES.

Emil Tchnanyi's concert at the Academy of Music, January 13, was not well attended. It was a pity, for the absent Stockholmians missed a treat, especially in the Saint-Saens numbers. Probably he should not have come so soon after Mr. Spalding.

"Parsifal" will be given next season at the Royal Opera House here.

The Chamber Music Society devoted its sixth concert, on January 14, to Schubert's C major quintet and Beethoven's C minor quintet. In the latter, Miss Berwald, a

granddaughter of the composer, scored a triumph at the piano.

Marguerite-Gauntier-Wenneigren has been enjoyed at the Opera House for two years. She sings all her roles in Swedish. Mrs. Gauntier-Wenneigren is an American by birth and married to a Swedish merchant.

Valborg Svardstrom-Verbeck has appeared as a guest at the Stockholm Opera as Yolande, Violetta, Olympia, Giulietta and Antonia.

Severin Eisenberger gave two piano concerts at the Academy of Music. The second on January 31 was well attended as I was told.

Tina Lerner will appear as soloist with the Royal Opera Orchestra at the Opera House, February 15.

In speaking about Fokin, I forgot to tell that all the decorations were painted by the talented Thorolf Janson, and that the costumes were made at the Opera House after sketches by Leo Bakst, the Russian painter.

L. UPLING.

OMAHA MUSICIANS ORGANIZE A CLUB.

**Professionals Form an Organization for Mutual Benefit and
Advancement of Musical Interests in Community—
Ottile Metzger in Song Recital—Lecture
on Piano Playing.**

Omaha, Neb., February 16, 1914.

A number of the leading professional musicians of this city have united in forming an organization for mutual benefit, and for the advancement of musical interests in the community. As yet no name has been selected for the society, although a board of directors has been chosen, whose duty it will be to draft a series of articles by which the policy of the body will be determined. These directors are J. H. Simms, A. M. Borglum, Thomas J. Kelly, Mrs. Douglas Welpton, Henry Cox, Sigmund Landsberg and Jean P. Duffield. Much is expected from the organization in the way of promoting and serving the cause of musical art in this and neighboring cities.

OTTILE METZGER'S ART.

A profound impression was made here by Ottile Metzger, whose superb voice and admirable readings were heard with the keenest of pleasure. Her's is a voice most unusual in its richness and power; even and smooth in all its registers; capable of expressing the heights and depths of emotion. Her program was rich in possibilities, and these Mme. Metzger utilized and developed to the limit.

The Extraordinary Success of CARL FLESCH The Great Hungarian Violinist

On his first American Tour, absolutely necessitates his return, but important European engagements, already contracted for, make it impossible for Mr. Flesch to remain in America for longer than one month. Accordingly bookings for the month of

JANUARY 1915

are now being closed by his exclusive managers

HAENSEL & JONES

Aeolian Hall, NEW YORK

MASON & HAMLIN PIANO USED

Out of compliment to her English-speaking audience, the contralto sang a group of songs in English, negotiating the style and pronunciation successfully, but it was in the German songs that her full powers of interpretation were made manifest. Her marvelous reproduction of the three Strauss songs which closed the program left an impression which the slow passage of years will scarcely have power to efface.

Harold Osborn Smith, as accompanist, performed his part accurately and with good taste. The harpist, Clara Thurston, who was advertised to share in the program, for some reason failed to appear. The recital was the third in Evelyn Hopper's current matinee series. The program follows: Recitation and aria, "O Mon Fils" ("Le Profete"), Meyerbeer; "Sapphische Ode," Brahms; "Der Tod und das Maedchen," "Die Musik," Schubert; "Volkslied," Weber; "Gry of Rachel," Salter; "The Cross," Harriet Ware; "Mother o' Mine," Frank Tours; "L'heure du pourpre," Augusta Holmes; "The Three Gypsies," Liszt; "Ich trage meine Minne," "Traum durch die Dämmerung," and "Der Arbeitsmann," Strauss.

GLEE CLUB FEATURES OPERA.

Opera, of both the grand and lighter varieties, was a principal feature of the annual concert of the Creighton University Glee Club, given on the evening of February 4, at the Brandeis Theatre. As usual, the program was varied and attractive, giving opportunity for appearances not only by the club collectively, but for some of its individual members as well. The different operas from which selections were sung were "Trovatore," "Madame Butterfly," "The Mikado" and "Robin Hood." The assisting soloists, Lucille Stevenson, soprano, and Marie von Unschuld, pianist, came in for a large share of attention, Mrs. Stevenson singing with intelligence and fine quality of vocal tone the "One Fine Day" aria from "Madame Butterfly," and Mme. von Unschuld proving effective in a Liszt rhapsody and group of smaller numbers. Vocal solos were also sung by Mr. Thompson, Mr. Harrington and Mr. Jamieson, and a brace of numbers was contributed by the university orchestra.

A LECTURE ON PIANO PLAYING.

On the afternoon preceding the concert above mentioned, Marie von Unschuld delivered a lecture on the "Technic of Piano Playing," before a large audience at the Creighton University auditorium. The lecture was illustrated by moving pictures of the pianist's hand in various positions,

and was further varied by some solo numbers performed by the lecturer.

OMAHA NOTES.

Evelyn Hopper reports that the St. Louis Symphony Orchestra has found it impossible to fill its contract for a concert here, and that she has secured instead the Flonzaley Quartet, which will play at the Brandeis Theatre on the afternoon of April 12.

Arnold von der Aue, tenor, from Chicago, was a visitor in this city recently. He came from Beatrice, Neb., where he had sung a program before the Matinee Musical Club, of that city.

JEAN P. DUFFIELD.

In Los Angeles.

The accompanying snapshot shows Sibyl Sammis MacDermid, the well known Chicago soprano, and Mrs. J.



SIBYL SAMMIS MACDERMID AND MRS. J. W. THAYES, SECRETARY OF THE LYRIC CLUB, LOS ANGELES.

Thayer, secretary of the Lyric Club of Los Angeles, taken by James G. MacDermid, the composer-pianist and husband of Mme. MacDermid, with whom she is now touring California.

The Pacific Coast dates were secured through Alma Voedisch, of Chicago.

David Pupils at White House and at Home.

Margaret Woodrow Wilson, who recently sang in Philadelphia with great success, will appear in the "Bird Masque" in New York, February 24. Miss Wilson, Anne Armstrong, of Princeton, and Mrs. Roy G. Cox, of Harrisburg, also pupils of Mr. David, have sung after the state dinners at the White House this season, Marion David accompanying.

Mr. David will give a concert in April at which Miss Wilson will sing.

Mrs. Gurdon S. Parker, of 898 Madison avenue, New York, gave a song recital at her home, February 17, displaying a delightful vocalization and style. She was ably supported by Miss Gilder in her artistic violin work, and Marion David's excellent accompaniments.

Miss Gale, of 374 West End avenue, has issued cards for an "at home" February 28, when she will give a short program of songs, accompanied by Marion David. Miss Gale's voice is of exceptional quality, and she sings with true artistic sense.

Harmonie David will entertain a few friends at Mrs. David's studio in Carnegie Hall, March 7, with modern English songs and French Bergerettes in costume. Marion David will be at the piano.

Malkin Music School Sunday Concerts.

The Sunday afternoon concerts of the Malkin Music School continue with audiences of good size, and programs of standard classic and modern music are rendered by pianists, singers, violinists and cellists. February 22 there was such a program, in which six pupils took part. Master Alexander Reiser began by playing Beethoven variations with clear technic; he is a promising youth. Master Pearl showed that he is making good progress through his playing of a Leonard piece. Blanche Schnitzer's playing was remarkable for beautiful tone, and Clara Gelb played a Chopin excerpt with poetic interpretation and fluent technic. J. Rittenband's violin playing was masterly, full of temperament and truly artistic. Miss Koeniger played Mendelssohn's "Variations Serieuses" with fine technic and artistic interpretation. The pupils of Mr. Malkin demonstrated his fine qualities as a teacher, and the Volpe violin pupils are making great progress.

ANOTHER GREAT TRIUMPH

CHRISTINE MILLER

IN HER RECENT APPEARANCE WITH THE
BOSTON SYMPHONY ORCHESTRA

Christine Miller, the distinguished American contralto, appeared February 10th, as soloist, with the Boston Symphony Orchestra (Dr. Karl Muck, conductor) at Worcester, Mass., scoring a splendid success with the orchestra and the audience, with whom she is a decided favorite. The Worcester newspapers spoke in the following flattering terms.

Daily Telegram: The soloist last night, Christine Miller, is no stranger in Worcester. Her appealing contralto voice and excellent dramatic art have won for her many friends. The immediate impression as she began her first aria, "Air des adieux," from "Jeanne d'Arc," Tchaikowsky, was how beautifully her rich voice blended with the mellow notes from the violins. There are few whose voices ring truer than did Miss Miller's last night. Miss Miller's second aria was that of "Lia" from "L'Enfant Prodigieux." At the close of this she received an ovation, but, although she was recalled again and again, did not respond with an encore. Miss Miller has a charming personality, beside her beautiful voice, and it is to be hoped that she will not forget to return to Worcester.

Evening Gazette: Miss Miller has appeared in Worcester on several previous occasions as festival soloist. Her voice is of a rarely beautiful quality, smooth and perfect throughout the entire register. There are no rough spots or signs of imperfect development anywhere, and in each aria she showed a thorough musicianship that was appreciated. Miss Miller could not be accused of a hackneyed taste in the selection of her program, for both of her arias were far from the beaten path. She sang them both well. Her French was perfect and her enunciation was crystal clear. She was obliged to bow to the applause that was enthusiastically accorded her when she had finished.

Evening Post: The aria "Adieu Forests" from "Jeanne d'Arc," Tchaikowsky, was beautifully sung by Miss Miller. Miss Miller, who is recognized as one of the foremost contraltos on the American stage, has an unusually rich and musical contralto voice, and is a favorite in Worcester. She has appeared twice at the festival, the last time being in 1911, when she sang the role of "The Beloved" in "Omar Khayyam." Miss Miller's second selection was the recitative and aria of "Lia" from Debussy's "L'Enfant Prodigieux." Both Miss Miller's selections gave her a chance to show the fine quality of her splendid voice, that seems to grow richer each year.

Management, **HAENSEL & JONES,** AEOLIAN HALL New York



LONDON CHARMED BY BORWICK'S ART.

Great Pianist Scores in All Phases of His Playing—English Pupil of Nikisch Leads "Tristan and Isolde"—George Moore Discusses Wagner Morals.

5 Portland Place,
London, W., February 13, 1914.

Leonard Borwick gave his second recital February 11, when he presented the Handel air and variations ("The Harmonious Blacksmith") in an arrangement of his own; the Chopin B minor sonata; prelude in E flat minor from opus 111 (Saint-Saëns); Debussy's "Cloches à travers les feuilles," from "Images," series II; Ravel's "Valse nobles et sentimentales" and the Schumann fantasia.

The opening Handel number proved to be an exceptionally brilliant arrangement, very pianistic and beautifully played. In the Chopin sonata which followed, Mr. Borwick commanded the greatest attention from his audience. His fine sense of the poetic, the exquisite rounding of all his phrases and the great refinement of thought with which he invests his every conception, without doubt place him amongst the foremost interpreters of the more subtle and more delicately attuned works for the piano.

This phase of his art was no more fully revealed than in the delightful Ravel valse, eight short numbers of a gossamer lightness and sensitiveness of mood and character. These three compositions by the contemporary French writers were presented with true Parisian elegance and gave a delightful note of variety to the program. The Schumann fantasia brought the lost of compositions to a close. This truly formidable work calls for quite a different mood and manner. The "grand manner" and the dramatic mood accord best with the dominant character of this composition, dedicated to Franz Liszt. Mr. Borwick was quite in harmony with the demands and gave an imaginative reading of great ardor and enthusiasm. He reached the climax of his program, both as musician and virtuoso, in this great work by Schumann. It was truly a magnificent performance.

Mr. Borwick is an unique personality in the musical world of today, in that he combines in a wonderfully well

balanced degree the qualities of the scholar, the musician and the virtuoso. He has long had an established reputation for his readings of the classic school; Bach, Brahms and Beethoven are truly a colossal trinity when heard through the medium of this gifted interpreter. In Brahms particularly he gauges the austerity of spirit to a nicety of discretion, infusing sufficient of the spirit of humaneness to clarify it all and give it the suggestion of aesthetic beauty. Something of this same Brahmsian austerity permeates the Schumann fantasia, and in like manner Mr. Borwick, in his interpretation of the work, transmitted the redeeming touch of poetic and imaginative feeling, making of the gigantic work a thing of beauty and transcendent significance, musically and, if one may say so, technically, also. His next recital will be devoted in its entirety to Beethoven.

"TRISTAN AND ISOLDE."

The first performance of "Tristan and Isolde" at Covent Garden during the present "Parsifal" season, was given February 11, when Albert Coates conducted and the cast was made up of Jacques Urlus, Tristan; Eva von der

nor have we, but the translator of the letters, Ashton Ellis, and others, have preferred to regard this passion as ungratified, and it is evident that they think that the truth is not worth seeking since the drama and the music and the letters cannot now be affected thereby. 'For better or worse you have the music, you have the drama, you have the correspondence,' they declare. 'What can it matter to you whether an act purely physical happened, or failed to happen?' 'Everything,' I answered, 'for thereof I learn whether Wagner wrote out of a realized or an unrealized desire.'

LONDON SYMPHONY ORCHESTRA.

The sixth in the annual series of the London Symphony Orchestra concerts took place February 9, when the conductor was Fritz Steinbach and the soloist Bronislaw Huberman. The program was constructed of the Beethoven "Pastoral" symphony, Brahms' second symphony and the same composer's violin concerto. The "Pastoral," one of the less interesting symphonies of Beethoven, took on no new significance under the baton of Herr Steinbach, but on the contrary was exceedingly dull and commonplace. The orchestration appeared particularly puerile and empty, the everlasting reiteration of the tonic and dominant tiresome and meaningless, and the storm episode futile and childish, like the moving scenery in "Parsifal," discarded, thanks to the good sense of the Covent Garden management, after the first performance. The Brahms symphony, however, compensated for much that was lacking in the Beethoven. As has often before been said in these columns, Herr Steinbach never fails to be interesting in his readings of Brahms, with whom he possesses an affinity of understanding.

There is no need to delve into ancient history and expatiate on which of the four Brahms symphonies is the most lyrical, interesting or attractive; suffice it to say that the second symphony as presented by the above mentioned conductor and orchestra possessed all three qualifications, that of the lyrical, the interesting and the attractive. The Brahms concerts was well interpreted by Bronislaw Huberman, who possesses fine technical command and much finish in his general phrasing and style. A bigger, broader, more resonant quality of tone might perhaps be better suited to the innate character of the Brahms than the Huberman tone, but apart from that the young artist was essentially successful in his reading of the work.

TINA LERNER'S ACTIVITIES.

Tina Lerner, the young Russian pianist, is meeting with continued success in her English provincial tour. She will play the Liszt A major concerto at Manchester with the Halle Orchestra, February 23, and the Beethoven "Emperor" concerto at Bournemouth, February 26. Of Miss Lerner's recent appearance at Liverpool the Daily Despatch said:

Last night's Akeroyd concert will be memorable by reason of the rare art of Tina Lerner, who scored one of those unequivocal triumphs that become as a matter of course a delightful fixture in the memory. Miss Lerner conquered by means of executive and temperamental gifts. She is a great pianist in contradistinction to a great virtuoso of the keyboard. Miss Lerner has the most brilliant technique and an authority which is almost dazzling in its completeness. Her chief essay last night was the fascinating B flat minor concerto of Tchaikowsky, and she illustrated its phases in a manner which showed the truest conversancy with its spirit, doing so, too, with perfection of intuition and executive exactness.

Among other engagements recently filled by this talented pianist may be mentioned three at Christiania, January 30 and 31 and February 4; at Stockholm, February 13 as soloist at the Royal Symphony concerts, and in her own recital February 17. On February 21, Miss Lerner resumed her playing in English with a concert at Bowden.

AN AMY SHERWIN CONCERT.

A delightful "special evening" concert was given by Amy Sherwin and her pupils, assisted by Melsa, violinist; and Liza Lehmann, who accompanied, in some of her own compositions; Frazer Gange and Jeanette Sherwin, at Steinway Hall, February 11. The program opened with a chorus from one of the Sullivan operas in which Sylvia Leigh, a promising young coloratura singer, gave an excellent account of the solo part. The chorus was composed of the Mesdames Giers, Henderson, Klein, Loraine, Mellor, Muirhead, Parkinson, Popham, Richard, Seymour, Stalis, Schmidt, Scott, Townsend, Willoughby, Wilson and Marsh-Wilson. Among the pupils heard in solo numbers were Frazer Gange, who, accompanied by the composer, sang Mme. Lehmann's song cycle, "Hips and Haws," with taking effect. Mr. Gange is undoubtedly one of the best of the younger baritones now before the public in voice, delivery, and general style. He sang the five songs of the cycle in a strikingly virile manner and as an encore gave one of the same composer's cowboy ballads with fine dramatic fervor. His voice is strong, full, and resonant and he has a fine command of resources.

MELSA'S PLAYING.

A tremendous advance has been made by Melsa in volume of tone and in breadth of bowing. He played on this occasion a mazurka by Zarzyski, a Polish composer; and a



Photo by Histed, Baker Street, W.
SIR HENRY J. WOOD,
Conductor.

Osten, Isolde; Paul Knüpfer, King Mark; Friedrich Plaschke, Kurvenal; Charles Mott, Melot, and Mme. Bender-Schäfer, Brangäne. It was a very excellent performance in many ways. The conductor, who, as stated in the Westminster Gazette, was born in Russia (St. Petersburg), of an English father and Russian mother, was for some time a pupil of Nikisch and has many of the Nikisch traditions, among which may be mentioned his calm, dignified and reposeful manner in conducting and his favoring at all times the voices being heard. His reading was correct and painstaking, but temperamentally he seemed to lack the power to bring out the intensity and note of "color" so essential to the character of the "Tristan and Isolde" music. It all seemed a little bit too correct and too "good form."

As to the cast of the performance, Urlus was not particularly an interesting Tristan in his conception of the role, nor of much charm vocally. Unlike Mme. von der Osten, he did not shout his notes. Mme. von der Osten was too aggressive, much too "loud," and suggested nothing of the eternal feminine. The Brangäne of Mme. Bender-Schäfer was excellent in every respect, as also were the roles sung by the Messrs. Knüpfer, Plaschke and Mott.

MOORE ON WAGNER.

And apropos of "Tristan and Isolde," George Moore raises an interesting question in a new book of his (excerpts from which appeared in the January English Review). "Which," asks Mr. Moore, "produces the finer fruit, the gratified or the ungratified passion?" And he answers the question, too, which makes it all the more interesting. "Love," says he, "that has not been born again in the flesh crumbles like peat ash." It is all in reference to the autobiographical "Tristan and Isolde." "Minna," continues Mr. Moore, "had no doubt as to Richard's guilt,

YEATMAN GRIFFITH SOLE TEACHER OF
FLORENCE MACBETH
ENGAGED AS PRIMA DONNA COLORATURA OF THE CHICAGO OPERA COMPANY
Studios: Holland House, 143 Maida Vale, London

MURIEL LITTLE Voice Production Taught
on Method of
ELENA GERHARDT
(Leipzig Diploma) 2 Wellington Road, N.W.

OSTROVSKY INSTITUTE OF HAND DEVELOPMENT
The Ostrovsky Method solves the problems of technique and manual flexibility for violinists, pianists and cellists. It develops manual elasticity, stretch, speed, looseness, suppleness, strength and resistance by means of the Ostrovsky Apparatus and Appliances. It shortens the hours of technical practice, lessens the drudgery and makes progress under any method certain and rapid. For terms and circulars also the illustrated booklet, "Technique and Hand Development" by B. Ostrovsky, also please post free. Address: Secretary OSTROVSKY MUSICIANS' HAND DEVELOPMENT CO., Ltd., 10 Lancer Gardens, London, W. Chicago Branch, Steinway Hall, 515-516, 44 E. Van Buren Street.

The most eminent Composers, best Songs and Song Cycles are to be found in the Catalogue of
BOOSEY & CO. NEW YORK and LONDON
FREE on request. THEMATICS of latest important additions
9 East 17th Street New York

HERMANN KLEIN
Teacher of Some of the Most Successful Singers Now Before the Public
Co-Editor, Garcia's "Hints on Singing"; Author, New English Version of "Carmen"; Translator, Metzler's Mastersongs, "Lieder in English."
BECHSTEIN HALL STUDIOS, LONDON
Private address, 40 Avenue Road, Regent's Park, N.W.

Cable: Keynote, London

CONCERT DIRECTION

DANIEL MAYER

ENGLAND'S PREMIER AGENCY

Established 1890

Chatham House
George Street,
Hanover Square, W.,
LONDON, ENGLAND

Chopin nocturne. The mazurka, a very brilliant and difficult composition was presented with great beauty of tone and bravura effect, which gained an encore for the young artist. And in the nocturne, the lovely ethereal tone, peculiarly the Melsa tone, gave a wonderful charm to the number. His bow arm, the desirable long bow arm, is truly remarkable, there is no other bow arm like Melsa's except Ysaye's, if it may be stated in this kind of irreverent way. Melsa is unquestionably a remarkable artist.

JEANNETTE SHERWIN RECITES.

Some recitations by Jeannette Sherwin, for which Liza Lehmann has written an attractive musical accompaniment, were greatly enjoyed by the audience. Miss Sherwin is gifted with marked histrionic ability and a delightfully modulated voice. She was recalled many times and gave a number of encore numbers. Other pupils of Mme. Sherwin contributing to the program were Lovat Croxley, and John Driver, both of whom gave solo numbers and proved their excellent training.

LONDON NOTES.

An interesting young singer who made her first London appearance at Albert Hall last month, is Juanita Prewett. Miss Prewett is an American girl who has come abroad to study for the concert and operatic stage. She was a pupil of William Shakespeare for a while and is now studying with George Uttley. On the occasion of her appearance at Albert Hall she sang the aria "Un bel di" from "Madama Butterfly," with orchestra, under Landon Ronald; and with piano, Mr. Ronald's "An April Birthday" and Granville Bantock's "Lament of Isis." Miss Prewett will give a recital in May.

The London Choral Society at its concert at Queen's Hall, February 11, brought forward Beethoven's cantata "The Mount of Olives" and the "Missa Solemnis." The choir under the direction of Arthur Fagge, gave an excellent account of the various exacting choruses in the latter named work. There are some very good voices in the London Choral Society and the ensemble is always of a musical quality and well balanced in its four sections. The soloists in the "Missa Solemnis" were Elsa Oswald, Marian Beeley, John Adams, and Robert Maitland, a quartet that acquitted itself in commendable manner.

A Beethoven-Wagner program was presented by the New Symphony Orchestra, under Landon Ronald, at Queen's Hall, February 12. The soloist was Kirkby Lunn, who sang with all the art she is mistress of, vocally and interpretatively, Beethoven's "In Questa Tomba" and "Die Trommel Gerührt"; and Wagner's "Traume" and "Schmerzen." The orchestra was heard in the familiar numbers of the "Meistersinger" Vorspiel; Siegfried idyll; prelude and Liebestod ("Tristan"); and the "Tannhäuser" overture. The Beethoven orchestral number was the seventh symphony.

The Strolling Players' Amateur Orchestral Society, under the direction of Joseph Ivimey, gave the second in its annual series of concerts at Queen's Hall, February 12. A program, well calculated to please the society's supporters and patrons was presented with much enthusiasm by the orchestra, which numbers thirty-five ladies among its members. Particularly interesting was the Mozart symphony in D, which was given with much grace and charm and finish of orchestral tone. Some soprano solos by Blanche Marchesi were greatly enjoyed, among them the "Ave Maria" from Raymond Roze's opera "Joan of Arc." Felix Salmon, cellist, played the Saint-Saëns concerto exceptionally well and was rewarded with much applause. Mr. Ivimey has fine control of his band of instrumentalists, and a marked improvement is noted in the ensemble and general finish of orchestral tone over that of last year's work.

"The artistic temperament is a very doubtful blessing from the point of view of social organization," says F. C. S. Schiller in the January Hibbert Journal. "It is antino-

mian, scornful of the humdrum, impatient of discipline, liable to emotionalism, full of vanity. It does not run well in any sort of harness, either in public or private life." May any foolish one contemplating the harness order just read this analysis by F. C. S. over at least twice. The evil part of the whole thing is, however, that these same foolish ones won't be guided by any sage advice, but simply insist on living and learning by living, particularly in all that may pertain to this same order of the harness.

Daniel Mayer has engaged Nijinska, the celebrated Russian dancer, for the spring and summer season at the Palace.

Isidore de Lara, the composer, has been made a chevalier of the Legion of Honor.

Lorenzo Camileri is conducting a condensed version of Mascagni's "Cavalleria Rusticana" at the London Coliseum. EVELYN KAESMANN.

HARTFORD EVENTS.

Hartford, Conn., February 19, 1914.

The annual concert of the Hartford Saengerbund was given at Parson's Theatre, February 9. The program was well arranged, there being good contrast in the numbers, and the songs showed the voices to the best advantage. Especially worthy of note was "Am Aareensee" by Herrman, in which the sustained soft tones were effective, and so delighted was the audience, that this number was repeated. "Hymne an die Musik," Lachner, and the dramatic final number, "Die drei Gesellen" by Podbertsky, were rendered with equal excellence.

Charlotte Lund, soprano, was the first soloist on the program. Her numbers were "Dich theure Halle" from "Tannhäuser," and a group of songs as follows, "Sylvain," by Sinding; "Sne," Lie; "Was it in June?," Kocmench, and "Rhapsodie," Campbell-Tipton; Mme. Lund was obliged to repeat "Sne" and as an added number she sang Lehmann's "Cuckoo." With violin obligato she also gave a very pleasing rendition of the Bach Gounod "Ave Maria."

Hildegard Brandegee, the other soloist of the evening, quickly and surely captivated the audience with her superb technique and rich, sweet tone. Hartford people may well feel proud that a violinist of such calibre has grown up here. Her first number included two movements of the Wieniawski concerto No. 2, and later she presented the Schubert-Wilhelmj "Ave Maria" and "Hungarian Dance" by Brahms, which number was repeated after insistent applause. The Tchaikowsky "Melodie," Kreisler's "Caprice Viennois," and "Mazurka" by Zarzicki were her other selections. She gave "Humoreske" as a final added number.

LOCAL ARTISTS GIVE CONCERT.

Gertrude Deming, soprano; Ruth B. Lloyd, contralto; Herbert P. Stedman, tenor, and Frederick H. Shipman, baritone; the quartet of the First Baptist Church, assisted by Samuel J. Leventhal, violinist, gave a concert, February 16. Henry E. Bonander, the organist of the church, gave very capable assistance at the piano. The "Hunting Song," from "The Trend of Time" by Kemp and an arrangement of the "Lucia" sextet, were the most pleasing numbers by the quartet. The first solo was by Mr. Stedman, who gave an extremely artistic rendition of the ever pleasing "Where'er You Walk," by Handel. The soprano solo, "O, That Summer Smiled for Aye," was given a vigorous round of applause, as was also Schubert's "The Wanderers," by the baritone. Mr. Shipman has seldom been heard to better advantage. The trio from "Attila" was effectively rendered, although at times the balance of voices was not maintained. Miss Lloyd sang "When Song is Sweet," and Lang's "Mavourneen," displaying a rich pleasing contralto. The applause was insistent, therefore, she responded with the old favorite "Oh Promise Me." It will be a pleasure to hear this young artist again.

Mr. Leventhal gave as his opening number "Berceuse," by Tschetschulin, following this with a Spanish dance by Sarasate. Hubay's "Hejri Kati" is always effective, as this violinist plays it and the most spontaneous applause of the evening greeted this number. A graceful minuet was played as an added number. Altogether the program was very pleasing and worthy of a much larger audience.

At the Memorial Baptist Church, on the evening of February 17, "The Holy City," by Gaul, was given under the leadership of Fred. W. Bryden. A chorus of seventy-five and the following soloists took part: Minnie L. Sample, soprano; Grace F. Melberger, contralto; Herbert P. Stedman, tenor, and Frederick H. Shipman, bass. The rendition of this cantata was surely one of the best performances of its kind that has been heard in this city for some time. Especially to be commended was the work of the soprano and tenor soloists.

MELBA TO APPEAR IN MARCH.

Melba will sing here March 3. A. D. PRENTICE.

Opera Singer (feeling rather hoarse)—Doctor, I want you to give me a certificate that I cannot sing.
Doctor—I can easily do that.—New York Times.

STEINBERG—GOETZL
TEACHER OF SINGING COACH-ACCOMPANIST
METROPOLITAN OPERA HOUSE, SUITE 49-79
Krausner Piano Used Tel. 7222 Bryan

Charles KUNZ Pianist and Accompanist
Address Care of ROBERT MAC LAREN
221 Fourth Avenue New York

de RIGAUD Vocal Art Studios
2647 Broadway
Phone 1182 Riverside
New York

THOMAS FARMER Baritone
Management, Concert Direction M. H. HANSON, 437 Fifth Ave., New York

PAUL DUFALT TENOR
Address 329 West 12nd Street Tel. 7731 Chelsea

CAROLL BADHAM PREYER
TEACHER OF SINGING—Italian Method (Lamperti diploma)
Studio: 27 W. 67th St. Tel.: Columbus 1123

George GARRE TENOR
15 East 10th St. Tel. 2927 Stuyvesant New York

Christine MILLER Contralto
Personal address: 1093 Heberton Ave., Pittsburgh, Pa.
Management: BAENSEL & JONES, Acolian Hall, New York

REINALD WERRENATH BARYTONE
Management, THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

SARTO Baritone
Concert, Oratorio, Recitals
Management: F. G. RENARD
467 Central Park West, New York Tel. 7371 River

EDGAR STILLMAN-KELLEY
STEINWAY HALL, NEW YORK, N. Y.

DAVIDSON PIANISTE
(Godevsky Pupil)
Management: WALTER ANDERSON
171 West 57th Street New York

CECIL FANNING Baritone
H. B. TURPIN Accompanist
Having returned from a year of concert giving
in Germany, Italy and England, are
NOW AVAILABLE FOR RECITALS IN AMERICA
Address: H. B. TURPIN, Dayton, Ohio

YVONNE DE TRÉVILLE
Coloratura Soprano
GRAND OPERA PRIMA-DONNA
SEASON 1913-14
Spring Festivals Now Booking
Available for Concerts, Musicales,
Recitals and Festivals.

European Address: 68 rue de l'Aurore, Bruxelles, Belgium
American Address: 62 De Hart Place, Elizabeth, N. J.
Cable Address: Detreville-Bruxelles

A Self-Speaking Fact.

THE MUSICAL COURIER
carries more advertising
than any other musical
publication in the world

GABRIEL LAPIERRE

ON TOUR WITH MME. MELBA AND JAN KUBELIK
Voice Production. Coaching for Opera and Concert. Classes in Dic-
tion and Acting. 15 bis Boulevard d'Jules Sandeau, Paris

BYFORD RYAN

Three Years Leading Tenor, Opera Comique, Berlin
Vocal Studio: 28 West 63rd Street New York

JOHN J. BLACKMORE Pianist Instruction

ADDRESS: ROOM 403 CARNEGIE HALL, N. Y.

ALICE HUTCHINS BAKER PIANIST INSTRUCTION

Exponent of the Leschetizky School, Vienna. After Oct. 1st,
703 Carnegie Hall. Residence: 63 West 80th St., New York City.

Alice PRESTON SOPRANO

Management: R. E. JOHNSTON, 1451 Broadway, New York

WILLIAM WHEELER TENOR

Soloist Worcester Festival O. J. ENRIGHT, 156 Fifth Ave., Per
sonal Representative Address: 81 Hamilton Place, New York

FRANCIS ROGERS Also a few Pupils

543 Park Ave., New York Management: LOUDON CHARLTON
Recital, Oratorio, Concert Carnegie Hall

Alexander BLOCH CONCERT VIOLINIST

Address: S. F. Bloch, 46 West 98th Street New York

LILLIAN SHERWOOD NEWKIRK

VOICE CULTURE, ITALIAN METHOD.
Special attention to tone production.
Studies, 1046-1048 Anolian Hall, New York City.
Mail address, 11 Morgan Ave., Norwalk, Conn.

Adele Krueger

DRAMATIC SOPRANO
Concert, Oratorio, Recital

Management: Mr. Mare Lagen, 606 Fifth Ave., New York City

WHEELER MEZZO-SOPRANO

CHICAGO GRAND OPERA COMPANY

MME. ROSA OLITZKA

CELEBRATED RUSSIAN CONTRALTO
Covent Garden, London; Metropolitan, Chicago;
and Boston Opera Companies.

Available for Concerts, Oratorios and Musicales.
Management: R. E. Johnston, 1451 Broadway, New York

ALBERT SPALDING

Accompanist, Andre Benoit.
European Tour Season 1913-14
Management: G. ASTRUC & CO.
30 Rue Louis le Grand Paris

JULIA CULP

CULP

NOW IN
AMERICA

COENRAAD V. BOS, Accompanist
KNABE PIANO

EXCLUSIVE DIRECTION, ANTONIA SAWYER

**A CHORAL JUBILEE
HELD IN DRESDEN.**

Famous Dresdner Liedertafel, Led by Wagner
and Schumann, is Seventy-five Years Old
and Celebrates Accordingly—New Or-
ganist at American Church—
"Huguenots" in Notable
Revival.

Dresden Bureau of the MUSICAL COURIER.
Eisenstrasse 16, Pl., January 8, 1914.

On Monday, the 5th inst., began the jubilee festivities
(seventy-fifth year) of the famous Dresdner Liedertafel
Choral Union, an organization which has had for its leader
some of the most celebrated musicians of all time. Wag-
ner, for instance, directed the Dresdner Liedertafel; also
Robert Schumann, and since that time, up to the present,
this choral union has ranked among the best in Germany
and has frequently received prizes and honors from other
cities, especially in contests where choral unions compete.

The concert which opened the festivities in the Gewerbe-
haus was attended by crowds that filled every available seat
and all the standing room. Listeners from all parts of
Germany and elsewhere were present in large numbers and



THE STAIRWAY IN THE CASTLE, WURZBURG.

the guests of honor included the Mayor of Dresden and
our leading municipal authorities; the Crown Prince, with
his suite; Graf Seebach, and prominent members from all
musical circles and organizations. Crowds, unable to gain
admittance, stood before the doors.

THE CONCERT.

This program consisted exclusively of compositions by
the leaders of the Liedertafel, namely, Wagner, Schumann,
Küssler, Reinhold Becker, and Pembauer, the present direc-
tor. Needless to say that the chorus had received a special
drill from its energetic and genial leader, so that beauty
and grandeur of tone, precision in ensemble, perfect bal-
ance of all the parts, and a noticeable command of nuance,
were the happy results. The numbers were almost equally
divided between chorus and solo, and as soloists there were
Professor Rains, the famous leading basso, formerly of
our Royal Opera, and Liesel von Schuch, daughter of our
genial General Director Hofrat von Schuch.

These soloists were happily chosen, first, because they
are exceptionally gifted artists and, secondly, because they
both are leading Dresden musicians. Of special mention
should be the beautiful song of Pembauer, "Ich und die
Sehnsucht," and his fine paraphrase of the famous Volks-
lied, "Andreas Hofer," for bass solo, chorus, and orchestra.
As to the first appearance of Liesel von Schuch, it made
a decided sensation. She has a light, high soprano, with
beautiful coloratura; and to this organ she brings the aid
of a warm temperament, a touching naivete of expression
and spontaneous musical feeling. Her charming simplicity
of manner and her self-evident art carried everything be-
fore her, so that after the beautiful song of R. Becker,
"Das erste Lied," and the well known aria from Verdi's
"Traviata," she was fairly overwhelmed with applause and
was recalled endlessly.

"Waldmorgen" of Becker was received with so much
enthusiasm (finely rendered as it was by the Liedertafel
chorus and the tenor Brückner) that the aged composer,
who was present, was compelled to appear and bow his
thanks.

After the concert, Hugo Barthel, president of the asso-
ciation, and Karl Pembauer were then decorated by an

INEZ BARBOUR SOPRANO

Concert-Recital-Oratorio
Management: Wolfsohn Musical Bureau, 1 West 34th St., New York

WILFRIED KLAMROTH Teacher of
Singing and Interpretation

Marion May, Contralto, Assistant 111 West 37th St., N. Y. C.

FLORENCE TRUMBULL

PIANISTE
Vorbereiterin (ASSISTANT) to Theodor Leschetizky
VIII Laudongasse 22 Vienna, Austria

LEO BRAUN

Voice Culture : Repertoire
Opera Concert Oratorio

Studio: 446 CENTRAL PARK WEST

GERMAINE SCHNITZER

THE FAMOUS AUSTRIAN PIANIST
In America Season 1914-1915

Direction: R. E. JOHNSTON, 1451 Broadway, New York City
BALDWIN PIANO

FLORENCE AUSTIN

America's Violinist
Season 1913-1914 Now Booking

Address:
THOMAS McGRATH, 133 East 34th St., New York
Phone Murray Hill, 2239

THOMAS J. KELLY

Conductor Mendelssohn Choir.

VOCAL COACH

Lecture Recitals with Mrs. Kelly.

209 SOUTH 35th AVE., OMAHA, NEBRASKA

Mme. DE VERE-SAPIO

Prima Donna Soprano from Paris Grand Opera; La Scala, Milan;
Covent Garden, London; Metropolitan Opera N. Y., etc., etc., in
America Season 1912-13. For terms and dates address:
65 Central Park West, New York.

ROMUALDO SAPIO Formerly Con-
ductor Metropolitan
Opera, New
York, and having
enacted the major-
ity of great operatic artists, among whom: Adelina
Patti, Nordica, Tannegge, Etc.

VOCAL STUDIO 65 CENTRAL PARK WEST, N. Y.

**Carl Pohlig
CONDUCTOR**

Address: VILLA POHLIG, PLANegg
near Munich, GERMANY

**NEW YORK
COLLEGE OF MUSIC**

128-130 East 58th Street

CARL HEIN Directors AUGUST FRAEMCKE
The college has for its object the universal higher education in all
branches of music—Department for those who desire to teach music
—Course for Supervisors of Music in Public Schools—Opportunities
and training for public appearance—40 Instructors of highest reputa-
tion—Newly engaged, Rubin Goldmark, Composition; Michel Schupke,
violin.

CATALOG ON APPLICATION

MADAME VON KLENNER

America's Representative of the Great Garcia Method

Teacher of Florence Mulford, Metropolitan Opera
House; Kathleen Howard, Grand Opera, Darm-
stadt; Lillie May Welker, Grand Opera, Erfurt;
Katherine Noack Figue, Opera, Concert, and Ora-
torio; Camilla Elkjaer, Aborn Grand Opera Co.;
Lucilla Brodsky, Majestic Grand Opera Co., and
others.

952 8th Avenue, Corner 56th Street, New York

MME. CAROLYN ORTMANN *Dramatic Soprano*
RICHARD NINNIS *Pianist-Accompanist*
JOINT RECITALS
 Address, ORTMANN, 4th Floor, 437 Fifth Ave. New York

MARGARET HARRISON *SOPRANO*
 68 West 56th Street, New York

WILMA ANDERSON-GILMAN
CONCERT PIANISTE
 49 So. 5th Street Minneapolis, Minn.

MARIE MORRISEY *Contralto*
 Management LOUDON CHARLTON
 Carnegie Hall New York

SCHNEIDER
 VOCAL STUDIO AND OPERA SCHOOL (Italian Method)
 PHILADELPHIA: 1705 Chestnut St., October to May.
 MUNICH, Germany: 9 Friedrich Str., June to Sept. 15

CATHERWOOD *SOPRANO and TEACHER*
 Fowler Apartments, 1119 W. Washington Street
 Los Angeles, Cal. Phone 30884

LILLIAN DOVE *SOPRANO*
 For Terms, Dates, Etc.
 Address, care Musical Courier
 New York

PROFESSOR Bertrand de Bernyz
VOICE SPECIALIST
 who taught FRIEDA HEMPEL, Metropolitan Opera Star: invites inquiry into his resurrected method of the "Old Italian" science in pure tone production. 38 WEST 73d ST., NEW YORK

FRANCES ALDA *SOPRANO OF THE METROPOLITAN OPERA CO.*
 Assisted by Celia Cassini, Cellist, and Frank Le Forge, Pianist
SEASON 1914-15 NOW BOOKING
 Exclusive Management for Concerts: R. E. Johnston, 1451 Broadway, New York City
 Knabe Piano Used

SOUSA AND HIS BAND
"HEARD THE WORLD AROUND"
 Office: 1 West 34th Street
 Telephone 9128 Greeley

L. M. RUBEN
Concert Direction
 15 EAST 46th ST., NEW YORK
 TELEPHONE MURRAY HILL 4765

MR. AND MRS. HOLLIS EDISON DAVENNY *SOPRANO*
 America's Foremost Duet Singers in Joint Recital
 ASSISTED BY **J. WARREN ERB** *Pianist*
 Address 5912 Friendship Ave., E.E. Pittsburgh, Pa.

Nana GENOVESE
MEZZO SOPRANO. Formerly Manhattan Opera Co.
 Available for Concerts, Recitals and Musicales
 EXCLUSIVE MANAGEMENT, ANNIE FRIEDBERG, 1425 BROADWAY, NEW YORK

J FRED WOLLE
ORGANIST
 Management, The Wolfson Musical Bureau
 1 West 34th Street, New York

GIORGIO M. SULLI
 Teacher of Carmen Melis, Clara Clemens, Miss. Marika de Lachmann, Reinhold von Warlich, Mario Sammarco, Lena Mason, Tarquinia Tarquini and other well-known singers of Grand Opera or Concerts. Teaching during summer. Monday, Wednesday and Saturday only. Special terms.
 VOCAL STUDIO: 1425 Broadway
 Metropolitan Opera House Building, New York
 (Phone, 5764 Bryant)
 Public Recitals throughout season for advanced pupils. Write for Circulars.
 BROADWAY PIANO EXCLUSIVELY USED

order from His Majesty the King of Saxony, this being the Ritterkreuz of the first class, of the Albrechtorder. A "Fest-Commerz" was held as soon as the rooms were emptied, and there were many addresses. Other choruses assisted by singing well known compositions of Becker, Jüngst, etc.

On the following day the festivities were concluded by a Fest-Actus in the Ausstellungspalast, followed by a banquet and ball in the evening, to which a large number of guests were invited.

RODERICK WHITE'S PLAYING.

Unable to attend in person the concert of the gifted violinist, Roderick White, my representative writes: "Not every artist has been endowed by Nature with the gift of so presenting his art that after the artist has left the podium, what we have heard from him still remains with us, and thus becomes a twofold enjoyment. But with Roderick White this was my experience. He adds to a large virile tone and a warm, impulsive temperament, a thoroughly sane and sound musical feeling. Indeed, if the artist had his great temperament in better control, he could display his technical ability and acquirements to far better advantage. Thus in many instances he hastened the tempo unduly and, perhaps owing to this, he was often unable to impart soulful expression to his cantilene, and became occasionally faulty in intonation. Waldemar Liachnowsky accompanied the stormy and impetuous playing of the violinist with much skill and security."

THE ROTH TRIO.

The Roth Trio of former years has undergone a change in leadership. Professor Roth has, owing to trouble with his eyesight, retired, and Professor Sherwood has taken his place. So far as the latter is concerned, he proves to be an excellent leader, and his particular bent in ensemble composition comes also more and more into evidence as he undertakes the part of the reproductive artist. In this, he is ably supported by and finds an excellent complement in the cellist, Johannes Smith. Professor Sahla brings all the required routine into the ensemble, if at times he leaves something to be desired in respect to greater warmth and musical expressiveness. The event of the evening—it was a Beethoven program—proved to be the performance of the "Appassionata" sonata by Professor Roth, who played from memory, and with his fine penetrative insight revealed all the psychic features of this great masterpiece. The noted player was received with prolonged applause and recalled with such enthusiasm as to make it appear like a special ovation.

JOHANNA KISS SINGS.

An unusual appearance as lieder singer was Johanna Kiss, who revealed indisputable powers as an interpreter. In fact, it is rare indeed that one hears an artist who can sink herself more deeply in the content of a musical composition, or sound with greater conviction the whole gamut of human emotion.

The singer has furthermore a fine resonant organ, which, however, shows signs of wear here and there, and is lacking in noblesse of quality. She met with immediate and warm recognition, being repeatedly and enthusiastically recalled.

PROFESSOR KLENGEL AND OTHERS.

Another unforgettable event was the really fine concert given under the direction of the Residenz-Kaufhaus, when only famous artists appeared: Professor J. Klengel, the cellist; Claire Dux, soprano, and Cornelis Bronsgeest, baritone, both of them singers of the Berlin Royal Opera. To listen to any one of these is a rare privilege, but perhaps the ripest of all was Klengel, whose noble art endows all his performances with a rare quality of finish, both as to execution and interpretation. Of the singers, Bronsgeest appeared to me to be the more mature, and he certainly sounded all the heights and depths of songs from Brahms and Strauss, while Claire Dux, of exquisite voice, shows perhaps art of a more ethereal quality. The divine afflatus has, in fact, been breathed upon both of these rarely gifted artists. They were recalled constantly with loud acclaim and there were many encores.

Lotte Kreisler was more than usually happy at her recent song recital, in the Künstlerhaus, which she devoted to contemporary song composers. Among others was a song of Armin von Böhme (who accompanied) and although his art belongs to a time that is past, yet he is an interesting figure nevertheless. The singer exhibited warmth of temperament and strong musical impulse.

LATEST ROTH MATINEE.

The latest matinee at Professor Roth's Salon presented quite a varied program, selections by Huber, Hugo Kaun, Walter Davies, August Richard and Franz Limbert. Lotte Groll and Herr W. Ziegler performed the Huber B flat major sonata for two pianos, and the Nüsse Quartet sang a quartet by Limbert. Wilhelmine Nüsse and Hermann Nüsse gave duets by Hugo Kaun, Herr Cossart at the piano. Theo. Bauer and Franz Wagner played the inter-



No One Questions Chickering Superiority!

Those who buy Chickering Pianos get absolutely the VERY BEST! Those who don't—wish they had!

For nearly a century Chickering's have been the acknowledged leaders among all the world's fine pianos; they lead today; they are likely to lead always. It isn't a "happen so" that makes them so good; it's in KNOWING HOW to make them properly and in doing it.

If you want the universally acknowledged BEST piano, you want a Chickering.

Sold Everywhere. Write for Catalog and full information.

Chickering & Sons

Dis.—American Piano Co.

PIANOFORTE MAKERS

Boston, U. S. A.

esting sonata of Davies. Unable to be present, I heard a good report of these performances from my representative.

NEW ORGANIST AT ST. JOHN'S.

The first organ recital by the new organist of the American Church of St. John, Montague Dalton, A. R. C. O., L. R. A. M., assisted by Miss E. Volkmann, took place last Sunday, December 28. In the selections from Guil-mant, Dubois, Bach, D'Evry, etc., Mr. Dalton showed that he is a master in the contrapuntal style, and in registration that he can obtain almost any tonal color or effect by his exceedingly clever manipulation of the stops, in fact of all the registers. He is especially gifted in what the Germans call "Vortrag," and this includes execution and interpretation, so that we now have a decidedly promising concert organist in Dresden, who should attract a good audience and clientele. We learn that Mr. Dalton's specialty is the training for chorus work, in which the English are recognized masters, so here should be an opportunity to build up a fine chorus for the American church. Effie Volkmann, the soloist, was in fine voice and delivered with high artistic conception and finish solos by Handel and Adam.

Not the least of the pleasant things offered were some charming carols sung by the young children of the choir, for the most part. Undoubtedly Mr. Dalton soon will be in more intimate touch with his new instrument, and in any case he is a decidedly gifted organ soloist.

"HUGUENOTS" IN NEW DRESS.

The latest event at the Royal Opera here was the new study and in part new staging and costuming of Meyer-beer's "Huguenots." In spite of the fact that this opera, in the light of modern writing, seems funnily old fashioned and almost banal in some of its theatrical features, yet this recent performance was so brilliant that its effect upon the public was stronger than ever. The cast was a fine one, and each member proved to be a veritable star in his or her role—Margaret Siems, as Queen of Navarre;

Helene Forti, as Valentin (for which her voice is scarcely suited); Zador, as St. Bris; Staegemann, as Graf Nevers; Zottmayer, as Marcel. All gave of their best. Vogel-strom, who was to have appeared as Raoul, disappointed pleasant anticipations as hoarseness hindered him from singing. In his place we heard Herr Taucher, from the Chemnitz Opera. He is the possessor of a fine heroic tenor voice, as well as pronounced histrionic talent. He achieved a triumph. As to the voice of Staegemann, it seems to be developing quite surprisingly, while his dramatic talent, always marked, is making him a much spoken of figure in the operatic corps. Especially worthy of mention was the chorus, whose parts were beautifully worked out. Kutschbach was the director and proved to be a real leader in every respect. The fourth act, with its wild fanatic zeal and fervor, and tremendous climaxes, aroused the enthusiasm of the house to the highest pitch, and recalls were many and applause increased constantly as the opera went on.

"GLOCKENSPIEL" PRODUCED.

The one act opera of Jan Brants-Buys, given here, contains a pretty little incident in the libretto, but the music is harmless, i. e., without much significance, and entirely without pretensions. It seems to aim at nothing except to entertain lightly. The orchestration has some very peculiar features, especially as to instrumental combinations, and can be generally described as "thin." The work achieved a "succès d'estime," and nothing more. Far different was the case with Ferrari's work, "Der Arzt als Liebhaber." The libretto, which is based on Moliere's famous comedy, "L'Amour médecin," is the work of Enrico Goliscani (German by Rich. Batka) and is decidedly amusing and attractive. The music possesses unusual charm, being full of pleasing invention and overflowing with sparkling verve. It is the work of a musician who has mastered routine and form, shows a keen instinct for dramatic effects, owns a rare finesse, puts in all his fine touches with astonishing security and a self-evident mastery and all the while is able

to keep in intimate touch with his audience. Richard Strauss himself might envy the waltz in the second act, and any musician might be glad to wear his learning so lightly as Ferrari does, when it comes to the contrapuntal writing in the amusing scene with the doctors.

The lullaby, which the father sings to his daughter in the first act, and all of the love scenes are charming bits of writing. Von Schuch directed with his usual skill and keen sense for all the salient points of the score. Frau Nast, as Lisette; Frl. Merrem (who is a comparatively newcomer and is decidedly an acquisition, also the possessor of a lovely lyric soprano), as Luzinde; Soot, as Clitandro; Ermold, as the father, Arnold: they were the principals in a well chosen ensemble, each adorning his part; Frau Nast, especially, was delicious as Lisette. The whole brought down the house and I can but seldom recall so much spontaneous and genuine enthusiasm. Ferrari (who was present with Von Schuch) and, in fact, all the principals, were endlessly recalled. I should not forget to mention that in the last scene of the mock wedding many appeared in the costumes of the wood nymphs in Strauss' "Ariadne," and some of the costumes of the "Bourgeois Gentilhomme," preceding that opera, also were called into requisition, so that the partnership of Moliere and Strauss seemed for the moment to have undergone a change of names as to the musical part of this opera, though the music is not at all like Strauss, but rather the contrary. Ferrari seems more like a modern Mozart, or as Mozart might have been had he lived in our day.

E. POTTER-FRISSELL.

LOUISVILLE NOTES.

425 Fourth Avenue,
Louisville, Ky., February 11, 1914.

The fifth concert of the Louisville Quintet Club, given at the Women's Club House on the night of February 10, was successful in every way. The large audience listened with close attention to a delightful program most artistically performed. The selections were Arensky's piano trio, op. 32; Schumann's string quartet, op. 41, No. 3; and Schubert's quintet in A major, known as the "Forellen." Especial mention must be made of Mrs. Whitney's work at her piano, which is always a feature of these concerts.

LOUISVILLE MUSIC TEACHERS' MEETING.

On Tuesday night the first program meeting of the Louisville Music Teachers' Association was held in the Cathedral House. Emily Davison, vice president of the association, had charge of the meeting, which was devoted to the music of the North American Indians. All the numbers given were founded in themes taken from Indian sources. The compositions were by Carlos Troyer, Allan Durn, Carl Busch and Coleridge-Taylor, and were sung by Walter Shackleton, Mrs. William Davenport, James Craik, Cecil Gordon, Temple Robinson, Flora M. Bertelle, Peter Schlicht, and a chorus directed by Clement Stapleford. A large audience enjoyed the performance.

PUBLIC SCHOOL MUSIC.

Under the management of Caroline Bourgard, supervisor of music in the public schools, an interesting concert was given on Friday night in the new chapel of the Girls' High School. Miss Bourgard was assisted by Matthias Oliver, Anna May Reccius, Selma Kranz and Theodore Fleisher. The combined orchestras of the Boys' High School and the Manual Training School and a large chorus contributed to the occasion. Compositions by Rubinstein, Brahms, Schumann, Schubert, Saint-Saëns, Popper, Dudley Buck, Harry Rowe Shelly, Mascagni, Grieg and Mozart were given in an appreciative manner. Miss Bourgard aims, in these concerts, to advance the standard of music in the city and give the pupils an adequate conception of the best masters. Her work is highly commended by all musicians.

SAENGERFEST IN JUNE.

Great preparations are being made for the enormous saengerfest which takes place here in June. Already 3,000 singers have engaged accommodations, and not less than 6,000 will participate in the festival, together with the Chicago Symphony Orchestra. It will be one of the largest music festivals in the history of Louisville and will doubtless give a much needed impetus to musical interests here.

K. W. D.

That's the Tango.

This illustration of the tango is credited by the Atlanta Constitution to an Arkansas City negro:

"Dat tango, boss, am sort of a easy motion. Ye jis go a stealing along easy like ye didn't have any knee joints and wuz walkin' on eggs that cost fo'ty cents a dozen."—Newark, N. J., Star.

"Funny, your boy—who seems such a manly little chap—should be so afraid of the dark?"

"Well, you see, his father used to sing to him just at bedtime."—Philadelphia Public Ledger.

DUFAY COLORATURA SOPRANO
Concert Recital
CHICAGO-PHILADELPHIA GRAND OPERA COMPANY

NELSON AND HIS ORCHESTRAL BAND OF MINNEAPOLIS

Assisted by Celebrated Soloists, Will Make a Concert Tour During
Months of October and November, 1914. For dates address

OTTO L. HEEGER, Mgr., Shiffman Building - St. Paul, Minn.

ERNEST SCHELLING

Now Touring in England and Continent
Sole Management: Concert Direction Daniel Mayer, London

FLORENCE MULFORD CONTRALTO
Of the Metropolitan
Opera Company
HAENSEL & JONES
Aeolian Hall, 20 West 42d Street
NEW YORK
1104 Broad Street, Newark, N. J.
Phone, 525 W-Market

A. CARBONE MASTER IN THE ART OF SINGING
(Late Leading Singer (for twelve seasons) with
the Metropolitan Grand Opera Company)
Art of Singing from the first rudiments to the classic "Bel Canto"
School of Opera, with Acting and Modern Languages
Carbone's Breath Controller recommended by famous singers, teachers and physicians as unique apparatus for breathing
exercises. Circular sent on application.
THIRTY YEARS' EXPERIENCE HIGHEST REFERENCES
AEOLIAN HALL, WEST 42ND STREET " " " " NEW YORK CITY



JULES FALK VIOLINIST

Season in America October 15, 1913, to May 1914

Management: THE WOLFSOHN MUSICAL BUREAU

1 West 84th Street, New York

DES MOINES FORTNIGHTLY CLUB GIVES A BENEFIT.

Departure from Organization's Usual Custom—Alma Gluck Heard in a Song Recital.

Des Moines, Ia., February 15, 1914.

The Fortnightly Musical Club departed from its usual custom, on Friday afternoon, appearing in public performance at Hoyt Sherman Place, for the benefit of the Free Clinic. An audience, satisfactory both as to numbers and musical appreciation, enjoyed to the fullest apparent extent an excellently arranged and artistically rendered program. It included a group of songs by Katharine Bray-Haines, "Down in the Forest" (Ronald), "Like the Rosebud" (La Forge) and "The Sweet of the Year" (Salter), two violin selections, "Oriental," by Cui, and "Viennese Dance," by Kreisler, and "Spring Song" from "Natoma," by Mrs. Jefferson Polk. Grace Clark de Graff sang the aria, "Ah Fors é Lui" from "Traviata." Evelyn Dissmore gave a double piano number from the compositions of Cyril Scott and Debussy and a group of songs was given by Genevieve Wheat-Bach, "The Worldly Hope Men Set Their Hearts Upon" from "A Persian Garden," "The Awakening," by Mason, and "Valentine Song," an old English song.

A chorus, composed of Meses. De Graff, Polk, Baal, Gilbert Vincent, Kirkwood Jewett, D. L. Jewett, Kranth Witmer, James C. Davis, W. H. Yonkers, L. E. Harbach and Caroline Young Smith, sang very acceptably two numbers: "My Lady Chloe," by Clough-Leigher, and "Spring Song," by Will.

Mrs. Roy Walker's work at the piano added greatly to the artistic success of the performance.

ALMA GLUCK'S RECITAL.

Alma Gluck made her appearance for the second time in Des Moines on the evening of February 2 before an audience whose appreciation was so keen and whose applause so genuine and spontaneous as to leave no doubt as to the place this prima donna holds in the hearts of Des Moines music lovers. One of the largest audiences of the season awaited the soprano who had won all hearts when she appeared here last November. It seemed then that her singing left but little to be desired, but an appreciable gain was noticed since her study abroad with Mme. Sembrich.

In "Oh, Sleep, Why Dost Thou Leave Me?" in the first group, she seemed to have attained the perfection of interpretation. This was clearly one of the favorites of the audience, whose applause brought forth a repetition of this beautiful Handel number. The first group also contained Handel's "Lusinghe piu care," the "Serpina" aria from the opera "Serva Padrona," by Pergolesi, and "Fingo per mio diletto," an anonymous number arranged by Pauline Viardot.

Group second was the aria "Bel raggio lusinghier" from "Semiramide," by Rossini, whose intricacies Miss Gluck mastered with ease and with a beautiful quality of tone. In the third group, "Frühlingslied," by Rubinstein, and "Chanson Indoue," by Rimsky-Korsakoff, were the special favorites and were repeated.

In group four, Arthur Rosenstein, Miss Gluck's accompanist, received tribute with the prima donna for his composition, "A Pastorale." The beauty and quality of Miss Gluck's pianissimo were brought out in her rendition of "Way Down South," by Sidney Homer. This number also had to be repeated. The singer's amiability in responding to the wishes of her audience is but one phase of her charming personality, which wins her hearers at once. Her encores were "Laddie," "The Lass With the Delicate Air," "From the Land of the Sky Blue Water," and "Mavourneen."

The concert was given under the auspices of Dr. M. L. Bartlett, in whose ability to select exactly what is best in the way of attractions the public justly has great confidence. His next offering will be the violinist, Mischa Elman, on the evening of March 9.

CAROLINE YOUNG SMITH.

Oscar Seagle Sings at White House.

Oscar Seagle furnished the vocal part of the musical program given at the White House in Washington, D. C., on February 20. His numbers were as follows:

Non più audrai.....	Mozart
L'amour de moi.....	Old French
Tambourin.....	Old French
Psyche.....	Paladilhe
Mandoline.....	Debussy
Promesse de mon avenir.....	Massenet
Provenzalischeslied.....	Schumann
Ständchen.....	Brahms
Zigeunerlied.....	Dvorák
Crimson Petal.....	Quilter
When I Bring You Colored Toys.....	Carpenter
Smuggler's Song.....	Kernochan
The Eagle.....	Busch
Exultation.....	Negro melody

Teresa Carreno celebrated her sixtieth birthday on December 23 last.

LE SLEZAK

GRACE HALL
RIHELDAFFER
(SOPRANO)

DRAMATIC TENOR
IN AMERICA DECEMBER, 1912, TO APRIL, 1914
Management: HAENSEL & JONES
AEOLIAN HALL
NEW YORK

MARY DENNISON
GAILEY
(VIOLINIST)

Address:
Russell Bridges
Empire Life Bldg.,
Atlanta, Ga.

VAN YORX

THEO. Tenor
Studio: 21 West 38th Street, New York
3791 Murray Hill.



GIUSEPPE CREATORE AND HIS BAND
NOW BOOKING FOR 1914-1915
OFFICE: 1512 TRIBUNE BUILDING, CHICAGO, ILL.

BISPHAM

For Terms and Dates Address
All Communications to Private Address
44 West 44th Street, New York

LEONARD BORWICK PIANIST

Management:
WOLFSOHN BUREAU, 1 West 34th Street, New York

WILL TOUR AMERICA
SEASON 1914-15
Steinway Piano Used

WHITEHILL

BASS-BARITONE

Formerly Metropolitan Opera

Management:
THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York



Have
You
Heard

LOUISA BARNOLT Prima Donna
CONTRALTO

OF THE MONTREAL GRAND-OPERA IN CONCERT AND RECITAL.
ADDRESS: 202 WEST 103rd ST.,

Press comments mailed on request
NEW YORK

ANNA CASE

Phone Columbus 3082

Address, FRED. G. RENARD, Personal Representative, 216 West 70th Street, New York City

Lyric Soprano of the Metropolitan
Opera Co. Available for concerts
and recitals. Spring and Fall dates
1914 now booking. For terms

U. S. KERR

BASSO CANTANTE—Song Recitals and Oratorio a Specialty
For Bookings Address 538 West 143d Street, New York City

Phone, 2313 Audubon



DR. WILLIAM C. CARL

personally instructs each student at
The Guilman Organ School

in the art of Organ-playing

The course includes: the Organ, Harmony, Counterpoint, Improvisation, Orchestration, the Liturgical forms of Church Music, Hymnology, Key-board work, Musical Dictation, Boy-Choir training, Organ tuning, Students' Recitals, etc.

Send for new Catalogue

44 WEST 12th ST., NEW YORK

GERVILLE-REACHE Contralto
Covent Garden, Chicago-Philadelphia, Boston and Montreal Opera Co's
MARIE SUNDELIUS Soprano
ARTHUR HACKETT Tenor
Exclusive Management
GERTRUDE F. COWEN, 1451 Broadway, New York

BONARIOS GRIMSON IN AMERICA
SEASON 1913-1914
VIOLINIST
SOLOIST WITH LEADING ORCHESTRAS
Exclusive Management Gertrude F. Cowen
1451 Broadway New York

Florence Hinkle
...SOPRANO...
Management, The Wolfsohn Musical Bureau 1 West 34th St., New York

COTTLOW
REICHES STR. 103 WESTEND-BERLIN
Steinway Piano Used

Lionel Roberts
Opera Tenor
Instructor to the Profession. Hotel Woodward, N. Y.

ADELAIDE GESCHEIDT
DRAMATIC SOPRANO
Instructor of the Miller Vocal Art Science and The Art of Singing
817 Carnegie Hall Tel. 1350 Columbus

JOHN THOMPSON AMERICAN
PIANIST
TOURING EUROPE SEASON 1913-1914

Miss LEGINSKA Instructor
"One of the very finest artists of the day."
Toronto Saturday Night, March 16, 1913.
814 Carnegie Hall, New York City. Tel. 1350 Columbus

MARGARET KEYES CONTRALTO
CONCERT, ORATORIO and RECITALS
Management, THE WOLFSONN MUSICAL BUREAU 1 W. 34th St., New York
Personal Address, 1449 Broadway. Phone, 4849 River

FELIX WELCKER Voice Specialist
Italian Method
28 Ave. Guillaume Macas
References: Frank Van Der Stucken, Antwerp.

Yolanda MERÖ Hungarian
Pianist
In America Season of 1913-1914
Under the exclusive management of
CHARLES L. WAGNER, 1451 Broadway, New York City

LESLEY MARTIN, Bel Canto
STUDIO: 1425 Broadway, New York
SINGERS — Susanne Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Gertrude Hutcheson, George Bemus, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti, and many other singers now before the public in opera and church work.

WALTER GOLDE
ACCOMPANIST—COMPOSER
Available for Concerts and Coaching
Address: 223 W. 46th St. New York

WITHERSPOON
BASS Metropolitan Opera
Address: Management, Wolfsohn Musical Bureau
1 West 34th Street, New York

OSCAR SAENGER—Teacher of Singing
Teacher of Mme. Josephine Jacoby, contralto, Courted Grand Opera Co.; Mme. Marie Rappold, soprano, Metropolitan Opera Co.; Mme. Bernice de Pasquali, soprano, Metropolitan Opera Co.; Lila Robeson, contralto, Metropolitan Opera Co.; Rudolf Berger, tenor, Metropolitan Opera Co.; Heinrich Hensel, tenor, Metropolitan Opera Co.; Paul Althouse, tenor, Metropolitan Opera Co.; Austin Hughes, tenor, Metropolitan Opera Co.; Louis Kreidler, baritone, Metropolitan Opera Co.; Helen Warrum, soprano, Chicago Opera Co.; Agnes Berry, soprano, Chicago Opera Co.; Henri Scott, basso, Chicago Opera Co.; Allen Hinkley, basso, Chicago Opera Co.; Mabel Simon, soprano, Hammerstein Opera Co.; Orville Harrold, tenor, Hammerstein Opera Co.; Kathleen Howard, contralto, Century Opera Co.; Dr. Hugh Schussler, basso, Century Opera Co.; Florence Hinkle, soprano; Mildred Potter, contralto; Albert Wiederhold, basso-baritone; Léon Rains, basso, Dresden Royal Opera; Mme. Sara Anderson, soprano, Grand Opera; Mme. Carolyn Orman, soprano, Grand Opera; Irvin Myers, baritone, Grand Opera; Joseph Baerlein-Regnes, basso, Grand Opera; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, soprano; Laura Combs, soprano; Bessie Bowman-Ester, contralto; Mae Jennings, mezzo-soprano; Louis Barnolt, contralto; John Young, tenor; George Murphy, tenor; Edwin Evans, baritone.
TELEPHONE 907 LEWIS STUDIO: 6 EAST 61ST STREET NEW YORK

Memories of Marchesi.

Blanche Marchesi, who is writing a book on the life of her late mother, Mathilde Marchesi, asked Elizabeth Kelso Patterson, the singing teacher, to contribute a chapter to the work, and the Patterson "memoir" is this:

"To one who has had the privilege of studying with Mme. Marchesi, memories connected with the great teacher come back distinctly. Perhaps her fame as a teacher cannot be wondered at when one considers her really remarkable personality.

"As she sat, keenly alert, beside the piano in her studio, nothing escaped her notice. She saw everything going on and heard every whispered word.

"She always dressed in perfect taste herself and seemed greatly pleased to see the pupils well gowned and making a good appearance. One morning as she seated herself, she put her hand up to her throat and with an exclamation called the butler, ordering him to send her maid to her. Mme. Marchesi seemed very angry and kept repeating, 'How did she dare to let me appear not properly dressed? Just wait, I will make her ashamed before my pupils.' We were all anticipating hearing some one other than a pupil receive a scolding, but to our surprise when the maid appeared, Madame asked quite calmly, 'Why did you not put my brooch on me this morning?' and the maid simply replied, 'I forgot, Madame,' and went to bring the missing brooch, while Madame explained to us that it was never well to lose one's temper before one's maid.

"So with the pupils Madame would sometimes be very angry over small things, but it would soon be forgotten. Her words often carried a sting, but nevertheless she held the admiration and respect of her pupils, who admired her not only for her ability, but for her utter fearlessness and frankness in criticizing their work.

"An exceptional voice was by no means the only qualification necessary to become a pupil of Mme. Marchesi. A quick intelligence and earnestness of purpose were also taken into consideration. I remember saying to her one day after hearing her try a girl's voice and then refuse to give her lessons, 'Why will you not train that voice, Madame, it is better than the voices of some of the young ladies now studying with you?' And Madame replied, 'Yes, but the girl is not intelligent; she does not use her head and she would study only a few months, then become discouraged and both her time and mine would be wasted. Little one, you must have a brain as well as a throat, to be a singer.'

"The first time I saw Mme. Marchesi was just as she was leaving Paris for a summer holiday. Before hearing my voice Mme. Marchesi asked, 'Why do you want to study?' and I answered, 'To learn to sing, Madame.' 'Are you willing to give up many pleasures and be poor? You Americans like to enjoy yourselves and make money. You might learn to sing and be an artist, yet not be rich. You might make more money at something else.' I answered again, 'Madame, I would rather learn to sing.'

"After that she tried my voice and told me to come to her in September to begin lessons. Mme. Marchesi never gave praise to her pupils in order to keep them; her work had to be shown to the world, as pupils came from all countries. There were no false hopes held out to any one of becoming a prima donna; the students had to prove what they could do and only those who had steadfastness of purpose, together with talent, are known in the world today. ELIZABETH KELSO PATTERSON."

Portland, Me., Mention.

Portland, Me., February 18, 1914.

Recent subscription organ recitals by Will C. MacFarlane, Municipal Organist, have enlisted the services of the following soloists: Ada Sassoli, harpist; Mrs. John Land, soprano, of Yonkers, N. Y.; and Alma Gluck, soprano.

"A Morning with Harriet Ware," February 12, at the Rossini Club, Pythian Hall, attracted a large audience. Members of the club, assisted by Ernest J. Hill, tenor, gave an interesting program of sixteen songs by Miss Ware, who furnished sympathetic accompaniments. The composer was also heard in two selections of her own for piano, "The Valley" and "A Song of the Sea." A small chorus of ladies' voices gave for 'he closing number Miss Ware's melodious song cycle, "A Day in Arcady."

On the evening of February 13, Ellen Babcock, pianist, presented the following program before a representative audience that filled the Lafayette Hotel Music Room: Mozart, sonata in A major (three movements); Chopin, sonata in B minor (four movements); Gluck-Brahms, gavotte; Brahms, rhapsody in G minor, romanze in F, rhapsody in E flat; and Liszt, variations on a theme by Bach (Weinen, Klagen, Sorgen, Zagen). Miss Babcock proved to be an extremely promising young artist. Her performance disclosed many admirable qualities, musical intelligence of a high order, a well developed technic and an infinite capacity for serious study, which augurs well for her future.

FLORYN OPERA PRODUCING CO., Inc.

1482 Broadway, Room 1195 Season 1913-1914
Three Opera Bouffe Co's in repertoire
Applications in writing from Aspirants with good voices and talent will be considered

VICTOR WITTGENSTEIN
PIANIST
230 West 107th Street New York

EDITH HATCHER HARGUM (Pupil of Liszt)
CONCERT PIANIST—TEACHING
Bryn Mawr, Pa.

ALBIN ANTOSCH
AUSTRIAN CELLIST
MANAGEMENT: WALTER K. ANDERSON 171 WEST 57th ST., NEW YORK

Mrs. CARL ALVES
SPECIAL ATTENTION TO CORRECT VOICE PRODUCTION
Opera, Oratorio and Lieder
Leipzig, Kaiser Wilhelmstr., 61

CORNELIUS VAN VLIET
Dutch Cellist
2514 Emerson Ave. S., Minneapolis, Minn.

The Eminent Austrian Pianist
MME. VON UNSCHULD
Piano Recitals and Lectures on Technique by Motion Pictures
EUROPEAN CONCERT BUREAU, 1320 F St., Washington, D. C.

Emilio de Gogorza
Baritone
Management: Antonia Sawyer, 1425 Broadway, New York

MARIE KAISER
SOPRANO
Management: WALTER ANDERSON, 171 West 57th St., New York

PERCY HEMUS RECITAL
ORATORIO
CONCERT
BARITONE
Now booking recitals including dramatic readings to music with GLADYS CRAVEN at the piano
HEAR THE HEMUS VICTOR RECORDS
Address: The Clifton, 253 West 42nd St. New York

WIESIKE
LYRIC SOPRANO
IN AMERICA JANUARY
TO APRIL, 1914
EXCLUSIVE MANAGEMENT: ANNIE FRIEDBERG
1425 Broadway (Met. Opera House)

PAUL REIMERS
..Tenor..
Recitals and At Homes
Address, Antonia Sawyer, 1425 Broadway, N. Y.

LA PALME
PRIMA DONNA SOPRANO
Covent Garden Opera, London Opera Comique, Paris
Address: Century Opera House, Montreal - New York

OVIDE MUSIN'S Virtuoso School of Violin
Recognized as the HIGHEST SCHOOL of violin playing in the U.S.
Instruction given by this world renowned Virtuoso in person, in the authentic tempo, style, fingering and bowing of the classical repertoire, ancient and modern.
Musin's SPECIAL SYSTEM greatly LESSENS the time ordinarily spent in acquiring technic and bow control. Write for matter regarding his SPECIAL CORRESPONDENCE COURSE.
PIANO, HARMONY, with eminent teachers. Voice production, technic, diction with Mme. OVIDE MUSIN, coloratura soprano.
Dormitories for limited number of students. Practice restricted. CHAPERONAGE. Address: the REGISTRAR, 81 West 70th St., N. Y. Tel. 3268 Schuyler

GIUSEPPE FABBRINI DISTINGUISHED ITALIAN
PIANIST
Minneapolis

LIMA O'BRIEN

The Angus ACCOMPANIST St. Paul

FREDERIC C. FREEMANTEL Teacher of Singing
89 South Tenth Street Minneapolis, Minn.

The MEHAN Studios
SUITE 70, CARNEGIE HALL, TEL. 6946 COLUMBUS
Send for Booklet

MAX JACOBS QUARTET
15 W. 91st Street, New York Tel. River 6144
West. Rep.: E. L. BRIDGES, Chicago, Ill.

KIDD KEY CONSERVATORY SHERMAN TEXAS
Hans Richard has been made Director in the Conservatory and is assisted by an able corps of teachers. Madeline Hertzog has also been added to the Conservatory faculty. For catalog address
MRS. L. A. KIDD KEY

GAREISSEN STUDIO HALL:
64 East 34th St.
NEW YORK CITY.

SPOONER TENOR
205 West 57th St., New York City
Phone, 6510 Columbus

Walter Henry Hall Professor of Choral Music
Columbia University
Address, 49 Claremont Avenue

This has been "violinists' year,"—Ysaye, Kreisler, Maend Powell, Thibaud, Kubelik, Elman, all in the field, yet the current season has been for MADM POWELL the season of her career. Next year's bookings are well under way. MADM POWELL may visit your State (1914-1915) when, if arrangements can be made to suit her itinerary, special terms will be quoted. Write to me. My plans, though altruistic, are practical.
H. GODFREY TURNER, 1402 Broadway, New York
Steinway Piano Used

Jaime Overton
VIOLINIST
Season 1913-14 MANAGEMENT: ANTONIA SAWYER
1425 BROADWAY NEW YORK

OPERA CLASS
To equip professional singers in acting and stage business in all its details
Meets Twice Weekly at the Studio of
JOSEPH BAERNSTEIN REGNEAS
133 West 80th Street
The class is personally conducted by Mr. Regneas

JOHN McCORMACK
and CHRISTMAS are annual events. CHRISTMAS commemorates the birth of Christ, McCORMACK the birth of Song
Always and only under personal management of **Chas. L. Wagner 1451 Broadway New York**

RUDOLPH GANZ
"THE PIANIST WITH A MESSAGE"
Returns to America for
Season of 1914-1915
Exclusive Management, **CHARLES L. WAGNER**
1451 Broadway, New York

ALICE NIELSEN
Prima Donna Soprano
SEASON 1913-14 AMERICAN CONCERT TOUR
Personal Management: **CHAS. L. WAGNER**
1451 BROADWAY NEW YORK

HELEN STANLEY'S ACTIVITY IN OPERA AND CONCERT.

Popular Prima Donna Accepts Engagement as Guest Artist with Century Opera Company.

When "Tiefland" ("Marta of the Lowland") is produced at the Century Opera House, New York music lovers will be given an opportunity better to acquaint themselves with this seldom produced score and with a soprano perhaps better known in Europe, Canada and the Western United States than in the East; for Helen Stanley, who will sing the role of Marta, already has established an enviable reputation as a singer. Later she is to sing the role of Natoma in Victor Herbert's opera of that name, and Lygia in "Quo Vadis," etc. Interspersing these "guest" appearances with her numerous concert engagements, an unusually strenuous "sea-on-end" is promised for this indefatigable songstress.

Helen Stanley's success in opera already is familiar to MUSICAL COURIER readers, accounts of which with both the Chicago Grand Opera Company and the National Opera Company of Canada have frequently been chronicled in the columns of this paper.

With her innate cleverness, Miss Stanley understood just when to sever her connection with the latter company, and consequently did not undertake the Western tour, filling up her time with concert engagements.

Miss Stanley's Thais and her Salome in "Herodiade" have been particularly successful interpretations.

In a recent conversation with the writer, Miss Stanley referred to her stay in Montreal as a most pleasant experience, professionally and socially. She was lavish in her praise of the hospitality and friendship of Montreal ladies; but the socially pre-eminent were not her only friends there.

"At Christmas time at the conclusion of a 'Thais' performance," related Miss Stanley, "a wonderful basket of Christmas flowers was brought to me, with the card containing this: 'From the Old Crew—the Stage Hands.' You can readily imagine," she continued, "that it was one of the most touching tributes I ever received."

Miss Stanley has been singing with great success with the Minneapolis Orchestra (Emil Oberhoffer, conductor): Wednesday, February 25, in Rochester, N. Y.; Saturday, February 28, in Brooklyn, N. Y. On March 28 she will be one of the soloists in "Missa Solemnis," to be performed by the New York Oratorio Society, Louis Koenigsmich, conductor.

Miss Stanley has just returned from a concert tour which included appearances in Detroit, Toledo and Cleveland. Two weeks ago she substituted for Mme. Schumann-Heink as soloist with the Toronto Orchestra in Toronto, with eminent success. Miss Stanley was engaged for this appearance with but a few hours' notice; in fact, just in time to enable her to take a train, arriving in Toronto only a few minutes before the concert. Engagements which last into the summer include the Evanston (Ill.) North Shore Festival, May 31. Her success there last year brought about this re-engagement.

Eidam Plays in South Bend.

Clarence Eidam, the Chicago pianist, called forth the following approbation by his piano playing in South Bend, Ind., recently:

Clarence Eidam's performance at the piano aroused enthusiastic admiration in his audience and marked him as an artist of no uncertain caliber. Possessed of absolute surety of technique, precision in rhythm and with a ringing clarity of tone, the pianist infused a feeling into his interpretations which awakened a responsive chord and brought him back for encores after each group.

Probably the most pretentious of Eidam's numbers was the Polonaise by Liszt, which closed his last group. This number revealed the broad scope of his technique and his interpretive powers. It was presented with an artistic finish which made it stand out clearly like a flashing gem.—South Bend Tribune.

In Clarence Eidam was found a really big pianist, conceded to be in the front row of Chicago artists. He seems to have everything at his command, adequate technique to handle the most difficult composition, plenty of strength which he uses without "pounding" through the tone, a most refined and dainty touch for the softer passages, and all this is combined with a largeness of musical mentality which gives the most satisfying interpretations. The number that aroused the audience most, was the Polonaise by Liszt, which was given with a dash and abandon that awakened the greatest enthusiasm.—South Bend News. (Advertisement.)

A Flonzaley Farewell.

Monday evening, March 9, will mark the close of the Flonzaley Quartet's Aeolian Hall subscription series. On this occasion Messrs. Betti, Pochon, Archanbeu, and Ara will play the Dvorák quartet in C major, the Bach suite in C major, and the Beethoven quartet in E minor.

There are some people in every church choir who regard the sermon as an interruption.—Galveston (Tex.) Daily News.

THE Steinway is supreme—no piano of any other make compares with it in sweetness and strength of tone. Every time you are told that another piano is "just as good" or "almost as good" as a Steinway, it is an acknowledgment of the fact that the

Steinway

is the ideal piano by which all others are judged.

When you choose a Steinway you give preference to the Standard Piano of the World. Its purchase carries the assurance that money can buy nothing better.



STEINWAY & SONS

STEINWAY HALL

107-109 East 14th Street, New York

Subway Express Station at the Door

FOUNDED JANUARY, 1880



ESTABLISHED

BY

MARC A. BLUMENBERG

PUBLISHED

EVERY WEDNESDAY

BY THE

GRAND PRIZ
PARIS EXPOSITION
1900**MUSICAL COURIER COMPANY**

(Incorporated under the laws of the State of New York)

LOUIS BLUMENBERG, President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St. New York

Cable address: Pogular, New York

Telephone to all Departments 4292, 4293, 4294 Murray Hill

LEONARD LIEBLING - - - - - EDITOR
H. I. BENNETT - - - - - MANAGING EDITOR

NEW YORK, WEDNESDAY, MARCH 4, 1914.

No. 1771

OFFICES AND REPRESENTATIVES

MIDDLE WEST DEPARTMENT—

Chicago Offices, 615 to 625 Orchestra Building,
Rene Devries, General Representative, in charge.

UNITED STATES AND CANADA

BOSTON—
Blanche Freedman, 108 Hemenway St., Suite 7. Phone: B. 8. 5564.
SAN FRANCISCO—
Alfred Metzger, Rooms 1009-1010, Kohler & Chase Building, 20 O'Farrell Street.
PHILADELPHIA, PA.—
Harold Parry Quicksall, 5719 Windsor Place.
PITTSBURGH, PA.—
Hollis Edison Davenny, 5012 Friendship Ave., E. E.
ST. LOUIS, MO.—
Ernest R. Kroeger, Musical Art Building, St. Louis, Mo.
ST. PAUL, MINN.—
Johnson McClure Bellows, Musical Editor of St. Paul Dispatch and Pioneer Press.
MINNEAPOLIS, MINN.—
Mrs. Wilma Anderson-Gilman, 49 So. Eighth St.
LOUISVILLE, KY.—
Katherine Whipple-Dobbs, 436 Fourth Avenue.
COLUMBUS, OHIO—
Miss Emily Church Benham, 1269 Bryden Road.
BUFFALO, N. Y.—
Cora Julia Taylor, 819 Richmond Avenue.
NEW ORLEANS—
Harry B. Loeb, Box 79.
LOS ANGELES—
Mrs. Jane Catherwood, 1110 W. Washington St.
KANSAS CITY—
Genevieve Lichtenwalter, 900 Studio Bldg.
CINCINNATI—
Mrs. Jessie P. Tyree, 9 The Westmoreland, Mason St., Mt. Auburn.
OMAHA—
Jean P. Duffield, 306 Boyds Theatre.
LINCOLN, NEB.—
Mrs. E. S. Luce, 1614 O St.
DES MOINES—
Mrs. Caroline Young Smith, 1082 21st Street.
DENVER—
Mrs. Dolores Reedy-Maxwell, 1516 Milwaukee St.
PORTLAND, ORE.—
John B. Outman, 445 Sherlock Bldg.
VICTORIA, B. C.—
Miss May Hamilton, 530 Menzies Street, Victoria, B. C.

EUROPEAN

BERLIN, W.—
Arthur M. Abell, Jenaer St. 21.
Cable Address: Abell, Wilmersdorf, Berlin.
PARIS—
H. O. Osgood, 43 Boulevard Beauséjour.
LONDON—
Mrs. Evelyn Kaesmann,
8 Portland Place, London W.
LEIPZIG—
Eugene E. Simpson, Nürnbergerstrasse 27.
DRESDEN—
Mrs. E. Potter-Frisell, Eisenstrasse 16.
MUNICH, GERMANY—
Miss Alice L. Bryant, Finken Strasse 2.
VIENNA—
Frank Angold, Florianigasse 60.
MOSCOW, RUSSIA—
Ellen von Tiedöhl, Arbatto, 84 Denezhny.
ROME, ITALY—
Mrs. Dolly Pattison, 9 Piazza di Spagna.
BRUSSELS, BELGIUM—
Luella Anderson, 88, rue de l'Ermitage.
STOCKHOLM, SWEDEN—
Louise Upling, Roslagsgatan 19.
LIVERPOOL, ENGLAND—
W. J. Bowden, 47 Arnold Street.

For the names and addresses of correspondents and representatives not in this list, apply to main office.

SUBSCRIPTIONS: (In Advance)

United States.....\$3.00	Canada.....\$4.00
Great Britain.....\$1.50	Austria.....\$4.00
France.....\$1.50	Italy.....\$1.50
Germany.....\$1.50	Russia.....\$1.50

Single Copies, Fifteen Cents, at newsstands.
Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
New England News Company, Eastern Distributing Agents.

ADVERTISING RATES:

On reading page, per inch, per year.....\$400.00	Front page, per issue.....\$500.00
On advertising page, per inch, per year.....\$200.00	Line (agate) rate on reading page, per issue.....1.00
Column rate, per issue.....150.00	Line (agate) rate on advertising page, per issue......50
Full page, per issue.....400.00	

THE MUSICAL COURIER EXTRA

Published Every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Music is just one note after another and some of them together.

Since the daily newspapers have gone into the field of cheap or free concert giving, the managers should write the criticisms.

Boston's Opera is to open its next home season January 4, 1915, instead of in November as heretofore. There will be twelve weeks of opera.

The report circulated throughout Germany to the effect that Max Reger resigned his position as conductor of the Meiningen Orchestra, proves to be erroneous. Reger himself has contradicted it.

"Is Brunnhilde the first of the militants?" asks Algernon St. John Brenon in the New York Morning Telegraph. The MUSICAL COURIER long ago pointed out the modern significance of the lady's deed with the torch.

Tours of orchestras are expensive and do not always yield a profit. Recently an American composer headed an organization of instrumentalists and traveled for a number of weeks, giving concerts in important cities. The managers of the venture lost in the neighborhood of \$8,000.

How a musical correspondence school can be made to yield true artistic results is explained by Vincent d'Indy in another column of this number. Do not miss the very interesting things he has to say about the new Paris "Teleschool." They are of particular interest to all American music teachers.

At Paderewski's Carnegie Hall recital next Saturday afternoon, March 7, he will play the Bach-Liszt fantasia and fugue in G minor, the Beethoven E flat sonata, op. 27, the Schumann fantasia, two etudes, nocturne, two mazurkas and scherzo by Chopin, a barcarolle by Rubinstein and a rhapsody by Liszt.

Berlin is planning another musical festival for the spring similar to that held last year. The Royal Opera will give a special Wagner cycle. "Parsifal" will be heard on seven consecutive nights from June 1 to June 7. Then will follow the "Ring" cycle. The closing performance of the festival is to be Strauss' "Rosenkavalier."

The seventh German Bach Festival will be held this year at Vienna, May 9, 10 and 11. The program of the first concert is to consist of cantatas entirely. On the second day there will be a chamber music performance in the morning and an orchestral concert in the evening. On the third and last day, the "Passion Music According to St. John" will close the festival.

With the close of the Chicago Opera season in Philadelphia last week, the artistic ability of its managing director and chief conductor, Cleofonte Campanini, seems more firmly established than ever. His labors have been herculean, for they comprised supervision of every department of opera giving, but Campanini conquered all his tasks with energy and dispatch. His performances reached the high average artistic standard demanded by a city like Chicago, his singers and orchestra were of the best rank, and the scenic investitures of the old operas and the novelties were in the main tasteful and lavish. The Philadelphia and New York performances of the Campanini organization rivalled its achievements in Chicago. The maestro announces that German music drama will find a larger place in his repertory next year and almost in the same breath he admits that he has secured the services of two famous members of the German wing of the Covent Garden Opera. Mr. Campanini has behind

him the confidence of his board of directors, the esteem of the public of at least three large cities, and the respect of his company. Surely all that assures him another successful opera season next year.

As announced in the London press, the Leeds (England) Music Festival Committee, at its final meeting recently, reported the total receipts at the 1913 festival, held last October, to be £7,708 (\$38,540) compared with £7,750 (\$38,750) in 1910. After crediting the interest on the reserve fund, there resulted a deficit of £278 (\$1,390). The expenditures for the last festival were \$41,830.

Another concert by Melba and Kubelik last Sunday evening at the Hippodrome again demonstrated the drawing capacity of those great artists, for in spite of the terrifying storm and blizzard which raged all day, the vast auditorium showed an enormous attendance when the time came for commencing the concert. Mme. Melba has not been in better voice all season than she is at this time, and Kubelik's singularly polished art retains all its former attractiveness. For the reasons just given, the enthusiasm at the Hippodrome last Sunday was inspiring.

A communication received from an important musical personage of Paris informs the MUSICAL COURIER that the Paris Musical Union or Syndicat has no objection to the importation of an American orchestra by the Boston Opera, any more than it prevented the visits there of the Berlin, Munich and other foreign orchestras. In spite of this news from Paris, the course of Henry Russell, in not taking his instrumentalists abroad, is a wise and diplomatic one, for it not only saves enormous expense, but also will help to make the Syndicat feel friendly toward the venture, as the members of the French body are to constitute the orchestra to be employed.

Leopold Stokowski evidently holds quite definite opinions as to the functions of a symphony orchestra in an American city. If one may fairly judge from the close and vital relationship with the local musicians which the Philadelphia Orchestra is gradually establishing there, it would seem part and parcel of Stokowski's program to establish his organization as the big vital force about which all Philadelphia musical activities shall center—this in contrast to the idea of a thing remote and unapproachable, as for instance, the Boston Symphony Orchestra in Boston. There certainly can be no doubt that the Philadelphia Orchestra is today more clearly welded into that musical community than ever before in its history.

The Chicago Symphony Orchestra, under the direction of Frederick Stock, has inaugurated a new series of concerts which will be known as "Pops." The first one took place on Thursday evening, February 26. Three of those concerts will be given each season at prices about half the regular concert scale. The prices asked are fifteen cents for gallery seats, twenty-five cents for balcony seats, and fifty and seventy-five cents for the main floor. The program given last Thursday evening contained ten selections, including the overture from the "Merry Wives of Windsor" by Nicolai, nocturne and scherzo from Mendelssohn's "A Midsummer Night's Dream," the "Meditation" from "Thais" by Massenet (violin obbligato by Harry Weisbach), "Peer Gynt" from Grieg's suite No. 1, overture to "Mignon" by Thomas, "Under the Linden Trees" by Massenet (cello and clarinet obbligato by Messrs. Steindel and Scheurs), Glazounov's concert valse in D, "Mock Morris" by Grainger, "Humoreske" by Dvorák-Stock and "Marche Slave" by Tchaikowsky.

MONEY FOR AMERICAN MUSIC.

The Sinfonia Fraternity of America, Phi Mu Alpha, announces the offer of one hundred dollars in gold, and an engraved certificate of honor, to encourage composition among American musicians.

The objects of the fraternity are "the development of the best and truest fraternal spirit, the mutual welfare and brotherhood of music students, the advancement of music in America, and loyalty to the Alma Mater."

The judges of the competition will be Frank Damrosch, New York; Louis Victor Saar, Cincinnati, and Gustav Strube, Baltimore.

The following rules will govern this contest:

1. The style of the composition must be a male chorus with soli and organ or piano accompaniment or both.
2. The music must be set to the words of the poem to be found underneath.
3. The composer must be a male and an American citizen.
4. Sinfonians and non-Sinfonians are eligible to compete.
5. The composer must not sign his name to the manuscript, but shall use a private mark on same. The manuscript must be accompanied by a sealed envelope, containing his private mark, the full name and address of the composer, and sufficient postage for the return of the manuscript. No envelope will be opened until the judges have made an award.
6. Manuscripts must be forwarded flat or folded once.
7. Compositions submitted must not have been published nor have been given public performance. The Sinfonia Fraternity reserves the right to first production of the successful composition, at its fourteenth annual convention at Baltimore, November 30, December 1, 2, 1914.
8. The judges reserve the right to reject all compositions, if in their opinion none has sufficient worth to merit the award.
9. The competition will close on August 15, 1914, and the award will be made at the above mentioned convention.
10. All manuscripts should be sent to F. Otis Drayton, New England Conservatory of Music, Boston, Mass. Further information can be secured from him.

This is the poem mentioned above:

THE AMERICAN FLAG.

When freedom, from her mountain height,
Unfurled her standard to the air,
She tore the azure robe of night,
And set the stars of glory there!
She mingled with its gorgeous dyes
The milky baldrick of the skies,
And striped its pure celestial white
With streakings of the morning light;
Then, from his mansion in the sun
She called her eagle bearer down,
And gave into his mighty hand
The symbol of her chosen land!

Majestic monarch of the cloud!
Who rear'st aloft thy regal form,
To hear the tempest-trumpings loud,
And see the lightning's lances driven,
When strive the warriors of the storm,
And rolls the thunder-drum of heaven!
Child of the sun! to thee 'tis given
To guard the banner of the free,
To hover in the sulphur smoke,
To ward away the battle stroke,—
And bid its blendings shine afar,
Like rainbows on the cloud of war,—
The harbingers of victory.

Flag of the brave! thy folds shall fly,
The sign of hope and triumph high,
When speaks the signal trumpet tone,
And the long line comes gleaming on,
Ere yet the life-blood, warm and wet,
Has dimmed the glistening bayonet,
Each soldier's eye shall brightly turn
To where thy sky-born glories burn;
And as his springing steps advance,
Catch war and vengeance from the glance.

And when the cannon-mouthings loud
Heave in wild wreaths the battle-shroud,
And gory sabres rise and fall,
Like shoots of flame on midnight's pall;
Then shall thy meteor-glances glow,
And cowering foes shall sink beneath
Each gallant arm that strikes below
That lovely messenger of death.

Flag of the seas! on ocean wave
Thy stars shall glitter o'er the brave;
When death, careering on the gale,
Sweeps darkly round the bellied sail,
And frightened waves rush wildly back
Before the broadside's reeling rack,
Each dying wanderer of the sea
Shall look at once to heaven and thee,
And smile to see thy splendors fly
In triumph o'er his closing eye.

Flag of the free heart's hope and home!
By angel hands to valor given;
Thy stars have lit the welkin dome,
And all thy hues were born in heaven.
Forever float, that standard sheet!
Where breathes the foe but falls before us,
With freedom's soil beneath our feet,
And Freedom's banner streaming o'er us!

THE DEBACLE AT DENVER.

From Dolores Reedy-Maxwell, Denver correspondent of the MUSICAL COURIER, comes this story (under date of February 23) of the troubles of the National Opera Company of Canada, which stranded recently in the western city:

"The organization, booked to give four performances here February 16, 17 and 18, arrived in Denver Monday evening on a special train from Houston, Texas. A splendid audience greeted the singers on Monday evening in 'Samson et Delilah,' with Leo Slezak as Samson, Maria Claessens as Delilah. Others in the cast were Georges Roselli, Max Salzinger, Gaston Rudolf, Emile Frances, Louis Ferland, Bernardo Olshansky, Ethel Gilmore and Agide Jacchia, conductor.

"Mme. Gerville-Reache, who was under contract to appear as Delilah, and who was extensively advertised as one of the chief attractions of the company, failed to appear. [Her reasons are given in another column.—Editor MUSICAL COURIER.] Maria Claessens, who was substituted, created a favorable impression, however, and had the rest of the presentation of the opera been all that it should be, the disappointment felt over Mme. Reache's nonappearance might not have been so keen. As it was, there was a general feeling of dissatisfaction after Monday evening's performance, which had its effect on the sale of seats for Tuesday's 'La Gioconda.'

"After waiting until nearly nine o'clock on Tuesday evening for the curtain to rise, the audience was informed by a member of the chorus who came before the curtain, that the local manager would not pay the artists the full amount under contract, and hence there would be no performance of 'Gioconda.' The cast included Marie Rappold as Gioconda, Rosa Olitzka as La Cieca, Maria Claessens as Laura, Jose Segura-Tallieu as Barnaba and Giovanni Martino as Alvisé. 'Madame Butterfly' was to have been given on Wednesday afternoon with Luisa Villani in the title role, and 'Lohengrin' in the evening with Rappold, Slezak, Olitzka, Salzinger, Meek and Martino in the cast.

"The general managers of the company were Jesse E. Baker, Dunstan Collins and Theodore Bauer, managing director. The local representative was Fred. D. Hawkins, of this city, who claims that the engagement was suspended without just cause, and that the company was not entitled to full payment because one of the stars advertised did not appear. He has issued a statement in which he promises to refund the money paid by season subscribers.

"Nearly all of the principals except Slezak were willing to go on with the performance on Tuesday

night so that the audience assembled might not be disappointed.

"Slezak left Denver early Wednesday morning for New York in a very bad humor owing to his difficulty of the night before in securing his trunks, which had been attached along with the company's scenery and belongings.

"The revolt of the company on Tuesday night left the greater part of it without funds to return to their homes. Through the cooperation of the principals and the city officials, three benefit performances were given at the Auditorium on Saturday afternoon, Saturday evening and Sunday afternoon for the stranded members of the chorus. The use of the Auditorium was donated by the city and the artists donated their services. The house was packed at each performance, given at popular prices, and as a result Denver heard some very fine music and the stranded company was enabled to leave the city late Sunday night for home.

"At the close of the Sunday afternoon concert the following resolution in regard to Marie Rappold was read: 'The Commissioners of the city and county of Denver, Col., desiring publicly to acknowledge their appreciation of the services rendered by Mme. Rappold in behalf of the members of the National Opera Company of Canada, do hereby resolve that Mme. Marie Rappold be, and she hereby is, made an honorary citizen of the city and county of Denver.'

"The announcement was received with great applause, after which Mme. Rappold stepped forward and thanked the commissioners and all the inhabitants of Denver for the generous help given the company in its trouble."

WHAT "JULIEN" IS.

New York Telegraph.

"Julien, or the Life of a Poet," may be taken as a continuation, or rather an extension, of "Louise."

New York Times.

It is necessary in considering "Julien" to consider it as what the composer-librettist intended it to be. He has warned his public that it is not strictly a "sequel" to "Louise."

New York Tribune.

Let it be said at once that the composer is a true poet, his lines are beautiful in themselves, his ideas gracefully expressed.

New York Telegraph.

As in "Louise," Charpentier has written his own text, and his literary skill has not been equal to his ambition. There is much that is commonplace, vague and bombastic in this text.

HAIRLESS MUSIC.

An English exchange says that eighty per cent. of professional players upon the trombone are bald, while sixty per cent. of the euphonium and horn players, fifty per cent. of the cornetists and forty-five per cent. of the bassoon players are similarly afflicted. According to the same informant, those instruments are deleterious to the growth of the mustache, but the flute has an encouraging effect on side whiskers, and piano and violin playing make the hair grow on the top of the head. It goes almost without saying that the statistics just given are as ridiculous as the recent shrill proclamation of some irresponsible guessers that America spends \$600,000,000 annually for its music. If it does, then at least \$400,000,000 of that sum goes for ragtime.

AMERICAN COMPOSERS, ATTENTION!

One can live on ten cents a day, says the famous faster, Doctor Tanner.

THE "JULIEN" FAILURE.

Charpentier's "Lyric Poem" Produced in New York by the Metropolitan Opera Company—Composer Lacks the Hardihood to Designate It as Opera.

Julien.....	Enrico Caruso
Louise.....	
La Beaute.....	Geraldine Farrar
La Jeune Fille.....	
L'Aieule.....	
La Fille.....	
L'Hierophante.....	
Le Paysan.....	Dinh Gilly
Le Mage.....	
La Paysanne.....	Maria Duchene
	Rosina Van Dyck
	Louise Cox
	Vera Curtis
Les Filles du Rêve et Chimeres.....	Marie Mattfeld
	Sophie Braslau
	Maria Duchene
	Lila Robeson
Un Casseur De Pierres.....	Paolo Ananian
Une Voix De L'Abime.....	
Un Camarade.....	
L'Acolyte.....	Albert Reiss
L'Officiant.....	Lambert Murphy
Une Voix De L'Abime.....	
Un Ouvrier.....	Angelo Bada
Un Bucheron.....	Pietro Audio
Garçons de Café.....	Vincenzo Reschiglian, Julius Bayer
Trois Fées.....	Louise Cox, Vera Curtis, Rosina Van Dyck
	Conductor, Giorgio Polacco.
Stage Manager, Jules Speck.	Chorus Master, Giulio Setti.
	Technical Director, Edward Siedle.
	Ballet Master, Vittore Coppini.

It is difficult to speak with patience of such a hodgepodge of stupidity, triteness and musical impotence as is revealed in "Julien," by Gustave Charpentier, a work he lacks the hardihood to designate as opera, but instead calls a "lyric poem." If it is not opera, it has no business on the stage of the Metropolitan, and after hearing the work last Thursday evening, February 26, intelligent music experts asked themselves and each other why "Julien" was produced here, particularly as all accounts of its Parisian premiere agreed as to the utter ineffectiveness of the work. It has not been heard anywhere else outside of Paris, although the initial performance there took place some six months or more ago.

The attitude of the New York public, which is frank, left no doubt last week as to the reception of the work here. Those lay opera-goers who were asked for an expression of opinion by the MUSICAL COURIER representative, were unanimous in calling "Julien" an excessively long, meaningless and boring composition. The few musicians present—the professional musicians of New York rarely attend opera—denounced the music as a melange of "Louise," "Couronnement de la Muse," "La Vie du Poète" (all works by Charpentier), and pointed out whole pages of score which had been lifted by the composer from himself. "Such liberal and unadorned self quotation never has occurred before in the history of music," said one American composer, "but I do not blame Charpentier for his method, as the rehearsed music is so much better than the spineless and commonplace parts of the score which pass for new."

The American composer did not exaggerate, and to gain an idea of the diffuse character of the score it is necessary only to learn the outlines of the story, which, very briefly told, runs like this: In the prologue an artist's room is shown in the Villa Medici, Rome. A woman representing Louise is asleep. A poet (made up by Caruso to represent Gustave Charpentier) monologues about art, women, ethics, ideals of beauty, etc. Louise worries herself jealously about Julien's devotion to his work. Julien falls asleep and dreams. In Act I he is "In the

Land of Dreams." The Holy Mount, the Valley Accurst, and the Temple of the Beautiful are shown in rapid succession. People sing, march, dance. Spirits float about. Other people moan. Louise appears and disappears. Throughout the act Julien-Caruso-Charpentier apostrophizes, complains, philosophizes, raves, rhapsodizes. His arms are always in the air. He seems to be in agony most of the time. In Act II, "Doubt," we see a Slovanian farm. Why, we know not. Julien, still in his strange mood, sings a great deal. Louise-Farrar sings a little. Like ships in the night, they pass each other by, although the girl shows an inclination to be friendly. Act III, "Impotence," is a wild, rockbound scene in Brittany. Nuns pray. Julien is more disturbed than ever. He grows violently angry in song. His grandmother tries to console him. He flings her to the ground because she looks like Louise. He curses and runs away. Act IV, "Degradation," shows three scenes, a night café on the Boulevard Clichy, Paris; a fête at the Place Blanche, Montmartre, and a vision of the Temple of Beauty. Julien has stopped swearing and throwing his arms in the air. He drinks, meets a courtesan (Louise Farrar, of course), drinks some more, and finally falls at her feet, dead or drunk, or dead drunk.

What moral Charpentier was trying to preach in "Julien" is clear to no one. The accounts in the daily press were, as usual, amusingly contradictory. Underneath the printed comment the desire to condemn the work shows clearly, but the "symbolism" of the plot arrested the bold chroniclers and so they groped in their minds and in their vocabularies for fitting interpretations of the strange musical and unethical mess served up for their bewilderment by Charpentier.

Part oratorio, part cantata, part opera (in the last act only), part pastorate and very much spectacle, "Julien" does not call for serious review. It is the product of a badly regulated mind and of ambitions wrongly directed and unsustained by real creative power. Charpentier has been severely ill several times of recent years and "Julien" may represent the dreams of a man on his sickbed. At any rate, except for some pretty lyrical writing in the farm scene, none of the music is of urgent interest or likely to remain in the mind of the listener longer than during the time occupied for a single hearing, and none of it reaches the heart. The last act is utterly trivial musically.

The "philosophy" of the plot is puerile, its symbolism sham. If Charpentier meant to depict the familiar and world-old struggle between an artist's life and his illusions, he has put the tried and trusty theme into unrecognizable form. As a spectacle, "Julien" is splendid and the Metropolitan Opera management covers itself with glory in its mechanical costume and scenic departments. The fête at Montmartre (a favorite Charpentier subject) is done with wonderful display of color, movement and life.

Caruso sang valiantly and acted all over the stage, but he could not make a myth-man seem real during three acts. In the fourth act he came nearer to us as the drunken poet. The Julien part is the kind that looks well on paper, but Caruso must be convinced ere now that it does not earn in result what it cost in preparation. His earnestness was worthy of a far better cause. The role keeps the

tenor on the stage all the time and taxed his vocal resources to the utmost.

Geraldine Farrar must have liked her five characters as much as Dinh Gilly and Ananian liked their three each, and Lambert Murphy his two. The soprano was shrill occasionally, but the men sang in splendid tone quality and with all possible vocal variety. Miss Farrar's impersonation of the cigarette-smoking, absinthe-sodden drab in the last act could not have been improved upon.

Great praise should go to Giorgio Polacco for his skill and zeal in rehearsing and conducting "Julien." It was through no fault of the leader's taste or musicianship that the new work revealed only fustian, futility and failure as a lyrical or dramatic composition for singing purposes—the real and only mission of opera.

Charpentier, then, like Mascagni and Leoncavallo, is a one-work composer. Debussy is wiser. Fearing inability to duplicate the "Pelleas et Melisande" success, he now writes songs, piano pieces and orchestral numbers. And he does them well. Debussy is a dreamer, too, but a practical one.

PASSING OF PUTNAM GRISWOLD.

In the sad and untimely passing of Putnam Griswold, the American basso, the operatic stage loses one of its best artists in every sense of the word. Not only was that singer possessed of a voice of truly noble power and quality, but also he had made himself singularly expert in its use, and he knew how to color appropriately in tone every emotion he sought to express. While the Griswold organ itself was a gift and not to be acquired, his intelligence and tireless ambition were the real stepping stones to his success, for the young singer knew that without incessant study and experience his beauty of voice alone would not suffice to make him a real artist. His future seemed bright with limitless promise, and there is no telling to what heights Putnam Griswold might not have climbed, for his aspirations ever were of the loftiest. His friends find it hard to bear with fortitude the cruel stroke of fate which took the big hearted and sunny dispositioned singer from among them so suddenly. His triumphs here and in Europe will be cherished with his memory, for it is in such deeds and not merely in empty declaration that the real musical independence of America is exemplified.

PORTLAND SYMPHONY PROGRAM.

Conductor Christensen led Dvorák's "New World" symphony as the chief number of the Portland (Ore.) Symphony Orchestra's concert of February 15. Other pieces on the program were Weber's "Euryanthe" overture, two Hungarian dances by Brahms, Hallen's first rhapsody, a Massenet berceuse, Schumann's "Traumerei" and Boustet's "Pizzicato." Conductor Denton will lead the next concert, March 22, with Schubert's "Unfinished" symphony, Weber's "Oberon" overture, MacDowell's second Indian suite, Sibelius' "Finlandia," Mosakowski's "Spain" and Grieg's "Two Elegies" for string orchestra.

SICKESZ COMING.

Antonia Sawyer, the well known concert manager, has secured the Dutch pianist Jan Sikesz for a series of concerts beginning next October. Sikesz was in this country in 1907 and made a short tour, since which time he has been playing in Europe with success. The Paris, Berlin, Vienna and Munich press spoke of this artist in terms of high praise, commenting especially upon his poetical interpretation and comprehensive technic.

The best anesthetics are chloroform, ether and Elgar's first symphony.

SONG OF MINNEAPOLIS.

Greater New York was honored with two concerts given here by the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, the visitors appearing Saturday evening, February 28, at the Academy of Music in Brooklyn, and Monday evening, March 2, at Carnegie Hall, Manhattan.

Having heard the Oberhoffer organization recently in its home city and hall, the writer of these lines was not surprised at the magnificent perform-



EMIL OBERHOFFER,
Conductor Minneapolis Symphony Orchestra.

ance given here by the leader and the players. Their years of rehearsal association and public artistic communion now result in a fine and intimate understanding which was exemplified chiefly in the instantaneous response of the men to the baton of their leader and the finical care with which his wishes were carried out and his interpretive effects executed.

As remarked in previous reviews, the Minneapolis body has decided individuality, and the enthusiasm and vitality of its attack and the generally virile spirit which it sounds comprise its chief difference from most of the other symphony orchestras in this country. Whether or not those qualities are

the result of the life in the locality from which the orchestra comes, or whether they are suggested in the listener's mind by that fact, is a question which psychologists can argue among themselves, but the striking evidence remains in the playing of the Minneapolis instrumentalists and therefore is mentioned, not as a comparison but as a compliment.

Nothing more eloquent has been heard here for a long time than the picturesque and compelling reading of the fifth Tchaikowsky as it was done in Brooklyn by the visitors. Music of that kind seems to be peculiarly appropriate to the Oberhoffer temperament, which is essentially poetical, ardent, imaginative, and the vivid high lights and the contrasting soft hues of the Tchaikowsky style made an obvious appeal to his sympathies. He understands also the heroic and passionate moods of the work as sounded in parts of the first, second and fourth movements and developed some of them into intense and nerve tingling climaxes. Very lovely indeed was the sweet singing of the strings in the andante—one which Beethoven never surpassed for sheer loveliness of melody and depth of sentiment—and the morbid valse had a sensuous color and lilt which reflected the true Russian equivalent of what the Poles define as "zal," that strange blend of fervor and melancholy.

The second symphony of Brahms, played at the New York concert, also is in a mood more romantic than sternly classical, and afforded further opportunity for the Oberhoffer players to reveal themselves in soulful song. The rigid, square-hewn lines which some conductors think necessary for the proper reflection of the Brahms music, do not constitute a part of the Minneapolis reading, and, if the truth be told, that is why the version they gave had in it so much of sympathy, of warm-bloodedness and of pulsing life. The woodwind and brass departments of the orchestra distinguished themselves signally in this work and caused two players in one of our local orchestras who sat near this chronicler to remark aptly, even if inelegantly: "That's the stuff."

It was the stuff indeed, the kind of musical stuff which is being developed in Minneapolis, where intense local pride and ardent insistence on the best in symphonic playing keep the conductor and his men at the highest attainable standard all the time.

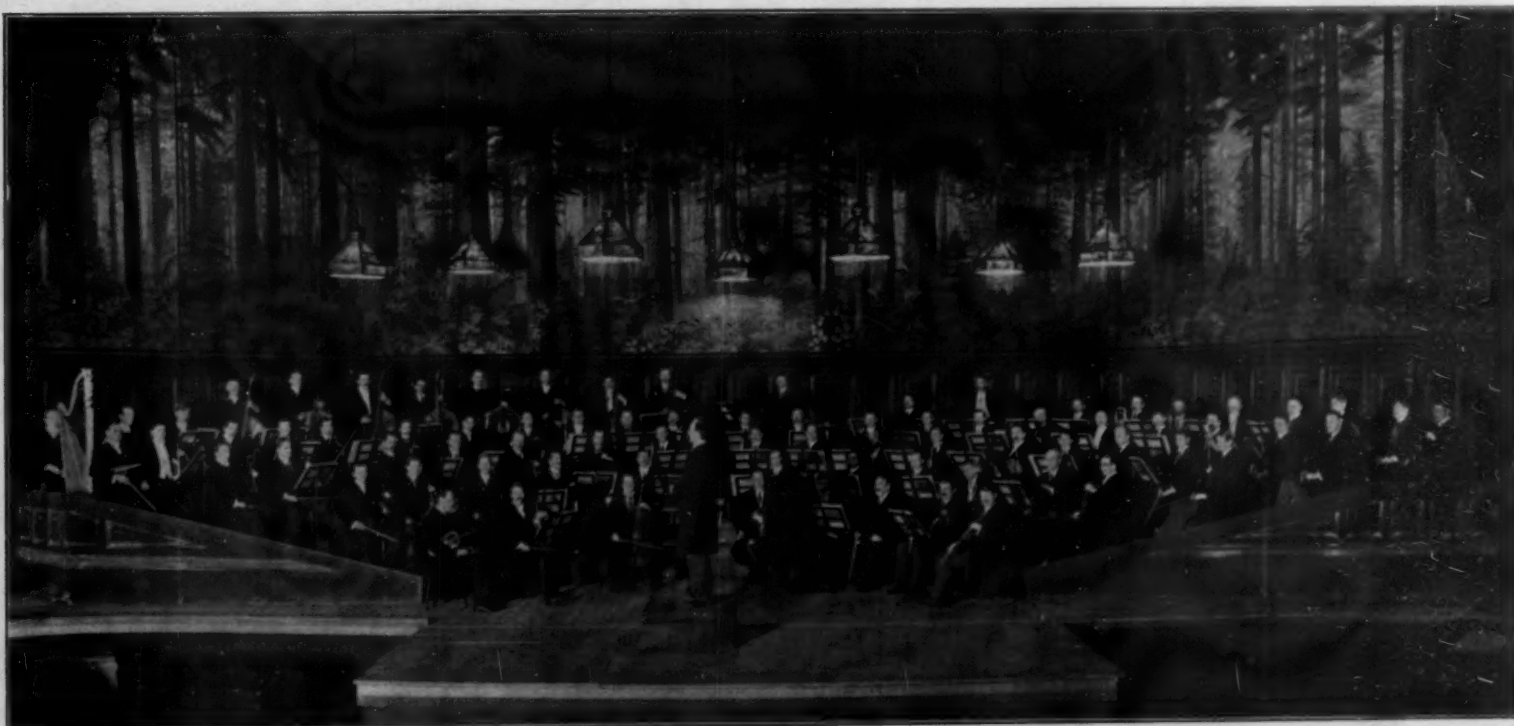
Their Brahms achievement, with its dignified utterance and its thorough insight into the Brahms construction and musical scheme, their large command of subtle tonal and dynamic shadings and the authoritative correctness which exposed the letter of the score without drifting into dryness or pedantry, made the playing of this eager and effective body of men a thing long to be remembered. In both symphonies the hearers were profoundly stirred and made clear their satisfaction by re-



WENDELL HEIGHTON,
Manager Minneapolis Symphony Orchestra.

sounding applause and cheers. Emil Oberhoffer can justifiably feel after the way his orchestra played those two compositions last week that its work no longer will be permitted to count as local and that hereafter New York will not only appreciate but also expect the visits of the Minneapolis Orchestra as part of the annual series of important musical doings in this metropolis.

The symphonies were not the only wonder deeds of the out of town aggregation. In Brooklyn they played also the "Lohengrin" and "Meistersinger" preludes, Sibelius' "Valse Triste" from "Kuolema"



MINNEAPOLIS SYMPHONY ORCHESTRA.
Emil Oberhoffer, Conductor.

and the same composer's "Finlandia." All were informed with technical mastery and warm sentiment, especially the Sibelius tone poem, an inspiring tour de force as rendered by the Oberhoffists.

In New York Weber's "Oberon" overture opened the concert, and had reverent and illuminative treatment, while another performance of the "Finlandia" gave the music lovers of this borough a chance to repeat the enthusiastic response of the Brooklyn audience of two nights earlier. The Minneapolis Orchestra would have had to do nothing else than "Finlandia" in order to establish its rank as one of the best bands of our day.

At the Brooklyn concert, Helen Stanley was the soloist in "Dupuis le Jour" from "Louise," "Il est bon" from "Herodiade," "Elsa's Dream" from "Lohengrin," and "Dich theure Halle" (sung as an encore) from "Tannhäuser." Miss Stanley's magnetic stage presence, her strong dramatic sense, her fine voice and perfectly poised vocal art all combined to make her co-operation eminently worthy of the occasion.

In New York, Eugen Ysaye played the Mozart G major concerto and Lalo's "Symphonie Espagnole," with that broad utterance, intensive tonal appeal and pontifical musicianship which mark his significant art at the present time. The accompaniments to the soloists were model in their pliability, understanding and tonal and rhythmic support.

Seen after the concerts, Mr. Oberhoffer expressed himself as more than satisfied with the reception his orchestra has been accorded everywhere on the present tour. "Eastern audiences know now," he said, "that we do not come here in order to show 'how it should be done,' but simply to put our men on their mettle by giving them a chance to play for audiences accustomed to hear the old established orchestras. We do not try to teach, but our travels enable us to learn. Also we are proud of the support of our Minneapolis public and like to show how serious we are in our endeavors and how much we have accomplished against severe obstacles. In that way I think our travels will help other communities to establish orchestras. Art museums are not self supporting. Why should symphony orchestras be? Art museums are kept open no matter how few persons visit them. Time is relied upon to educate the masses in art. Why should guarantors of orchestras become discouraged if some of the concerts are not packed with listeners? Music is more of a living art than painting. Let the art museum directors charge admission to the galleries and see what sort of attendance there would be. I am glad to note everywhere a strong realization of the need of symphony orchestras as vital elements in the higher scheme of municipal ethics and culture."

USES TUNING FORK.

Dr. James Cantlie, of London, uses a tuning fork in his examination of patients. He sets the instrument vibrating and places it over the organs to be tested, the vibrations being transmitted to the stethoscope. Our office boy suggests that when the fork is placed over the abdomen of a patient who is too stout, a "Be flat" is distinctly audible, while the examination of a faultless pair of eyes would invariably give out a clear "See sharp."

SNOW SYMPHONY.

The popular municipal music just now is the symphony of the pizzical picks and the portamento shovels, joined contrapuntally in the work of removing the large snow, beautiful snow, from our streets while the winds shriek a bel cantoless obbligato. In the meantime the street cars and omnibuses are making full measure pauses.

OPERA IN ENGLISH.

The Messrs. Aborn have performed a really remarkable technical feat in presenting a new bill each week since the beginning of the season at the Century Opera House. Were there but one opera to be learned each week, and were this opera of the old school, familiar to the artists and to the chorus, it would still be an undertaking difficult of accomplishing. But the actual schedule often comprises two or even three offerings at every performance during the week, and when many operas are comparatively or entirely new and probably unfamiliar both to the solo artists and to the chorus, it is really astonishing with what success this program has been carried out.

A certain amount of scepticism and doubt was expressed at the beginning of the season, when it was announced that this difficult repertoire would be undertaken, but the Aborns have proved their ability to carry out their original intentions and have given on the whole such excellent performances of each opera in turn that there was little enough to criticise and nothing that one could lay to the difficulty of the schedule.

It was a wise move on the part of the Aborns to put on at the Century Opera Wolf-Ferrari's little one act sketch, "The Secret of Suzanne," for it is difficult to conceive of any opera wherein it is more necessary to understand every word of the text in order really to enjoy it than this delightful fantasy. It is, strictly speaking, a farce, and is just of the type of the many "curtain raisers" that crowd the French stage season after season. It was, in fact, adapted from the French; and we can think of no other instance where a simple, one act farce of this sort has been used successfully in an operatic setting, except in the case of Victor Herbert's "Madeleine."

Those who remember Wolf-Ferrari in his school days have not been surprised that he should succeed so well in just this sort of undertaking, for he was, even as a boy of between fifteen and twenty years, a master of technic and the possessor of an almost uncanny facility. Just as Mozart was able to perform a series of tricks such as canonic puzzles, so Wolf-Ferrari was at an early day able to turn out double inverted fugues. And indeed, if memory serves, he got in trouble with the authorities at the Munich Conservatory for performing some such trick at an examination; although, if the truth be told, he should, instead of being censured, have been awarded the highest honors for this exhibition of so extraordinary and facile a technic.

He has set the "Secret of Suzanne" in a way that perhaps no other composer could accomplish, and it is evident from his setting that he intended the words to be understood. He has sacrificed the vocal side of the score on many occasions to this necessity and subdued his orchestra in such a way that the words would be easily understood if properly enunciated by the singer. But that again is only in accordance with his own theories expressed to the writer during his school days, which embodied the necessity of the words being better understood than they can in the modern works of the Wagnerian school, where the orchestra is frequently too heavy, with the result of drowning out the very most essential words of the text.

If the Aborns have had in mind the success of opera in English, and if it has been their intention to convince the public that operas (or, at least, certain operas) should certainly be sung in English and in no other language, they could not have chosen a better vehicle for this proof than Wolf-Ferrari's farce. It would be utterly absurd to contend that the public would have obtained the spontaneous enjoyment out of this work and would have laughed as heartily as it did, had it not been able to understand the words. This was especially true when the difficult task of bringing out the necessary perfect enunciation was confided to Beatrice La-

Palme and Louis Kreidler, both of them so talented and so technically perfect that they act the acting parts, speak the spoken parts and sing the vocal parts with equal clarity, beauty and perfection: and the public manifested its enjoyment of the work in a manner that could not be doubted.

Now, in this connection, it might be noted that when "The Magic Flute" is given at the Metropolitan, the many Germans who attend are the ones who get the greatest enjoyment out of the work. They are the ones who laugh at the humorous quips of the Vogelfänger, and they are the ones who appreciate good enunciation when it is good and show no less appreciation of good singing, for the two are not opposed but allied; and Mozart must have appreciated that no less than Wolf-Ferrari, for he left many of the lines to be spoken and not sung. Indeed, in the Mozartian work, the orchestra is silent in certain places and the parts are spoken just as they are today in light operetta.

The idea that it is necessary to get rid of European singers because we would have opera in English is utterly ridiculous and absurd. German singers sing Italian and French, and Italian singers sing German and French, and so on; and if any further proof were necessary that English is possible to the foreigner, the example of Gustaf Bergman of the Century Opera Company provides it with sufficiency, for his enunciation of the English language is as good as possible and every word that he sings in our language is perfectly understandable although English is not his native tongue, for he was born in Stockholm and has spent most of his life in Berlin.

The Aborns are to be congratulated upon the success of their work, and the importance of this success cannot be underrated, for upon it hangs the immediate future of opera in English. Had the Aborns failed, the undertaking would have been, no doubt, abandoned. But in view of their very great success, it is understood that they are to have charge of companies in other cities beside New York in the seasons to come. It is to be hoped so. And it is also to be hoped that the public will at last understand that certain operas are more enjoyable if the text is understood, and will understand that there is a vast difference between opera in English and English opera. English opera means opera which is composed in English, and there is no hurry about that. There is no need to stage any more worthless works such as some of those that have so far been presented to us as English opera. It is sufficient for the present to content ourselves with the standard works of composers who are really composers, whether they are German, French or Italian, but insist upon worthy and genuinely artistic translations of them.

As for the great American opera, that will, no doubt, come as a very natural sequence of the success of opera in English. Once our stages are properly equipped to give opera in our own language, the native composer will, no doubt, come to the fore, as the supply always follows the demand. Meantime, let us wish continued success to the Aborns.

PHILADELPHIA OPERA.

Philadelphia, through the financial guarantee of E. T. Stotesbury, is to resume its present opera plan next season, when the Chicago organization under Cleofonte Campanini will give its usual Quaker City series of performances, divided into two parts, the first beginning on Monday, November 2, and continuing three weeks, and the second occupying the four weeks of February, 1915.

According to Mortimer L. Schiff, a Wall Street banker, "business now is a profession." With the same epigrammatic brilliancy and general correctness we can reply that "a profession now is a business."

THE "CASSANDRA" PREMIERE.

"Cassandra," an opera in two acts, book by Luigi Illica, music by Vittorio Gneecchi, was performed for the first time in America last Thursday afternoon, February 26, by the Chicago-Philadelphia Opera Company in the Metropolitan Opera House, Philadelphia.

The story is a rehash of the incestuous debauch of several ancient Greek heroes and heroines, which is only to be read in full in the dead languages, as it is usually left untranslated or represented by asterisks in modern books.

Cassandra, having been ardently wooed by Apollo, and violated by Ajax, became wife No. 2 to Agamemnon, with whom she returned to Greece when that conqueror departed from the ruins of Troy.

Clytemnestra, who was Agamemnon's wife No. 1, meets the pair when they reach Mycena, where Clytemnestra had whiled away the tedious months of her husband's absence by injudicious dalliance with her lover Ægisthus.

According to the legend, Clytemnestra gave her husband a shirt with the sleeves sewed up as he was leaving the bath. While the poor man was embarrassed and was making remarks which were powerful even in ancient Greek, his wife No. 1 and her lover Ægisthus fell upon him with a Washingtonian hatchet and hewed him down like a cherry tree. Cassandra, who in addition to keeping Agamemnon busy, had spent her spare time prophesying death and devastation, is likewise butchered. With her last breath she utters the name of Orestes, who was the son of Agamemnon and Clytemnestra.

He eventually kills his mother and his stepfather Ægisthus, who had gone together to the temple of Apollo after their marriage to give thanks to the god for the reported death of Orestes. The sister of Orestes was Elektra. It was she who prompted the brother to do away with mother. She married her cousin Pylades. Her adventures and misfortunes form one of the tragedies of Sophocles.

Richard Strauss has written a famous opera on the story of Elektra, daughter of Agamemnon. Vittorio Gneecchi has written an opera without distinction on the story of Cassandra, second wife of Agamemnon.

The two works are no more related than Elektra and Cassandra were. Yet there is a rumor that the authors of "Cassandra"—or, at any rate, their friends—think that Strauss is deeply indebted to Gneecchi for his ideas and treatment.

Shakespeare has been accused of borrowing "Marlowe's mighty line." Michael Angelo is said to have copied his Saint Peter's dome from the Cathedral of Florence and the proportions of the nave and aisles from the corridors of the Coliseum.

If the great ones are so accused, why should not the lesser men be put in the pillory?

If Strauss took any suggestions from the Italian opera, he did it more like Newton taking the law of gravitation from the fall of the apple. Such high comparisons, however, are far fetched in the report of an ordinary, every day Italian opera, which contains little else than effective vocal passages.

The choruses have many touches of harmonies that sound Gregorian to an ear accustomed to the richer music of Germany. Possibly they may have German suggestions to those who have been brought up on Italian opera and the music of the Roman Church. But there is no more German in Gneecchi's "Cassandra" music than there is Spanish in Bizet's "Carmen."

The composer is to be praised for not abandoning his national style. His treatment of the voice is thoroughly Italian and his accompaniments are al-

ways subservient to the vocal melodies. Like so many Italian composers, he makes his accents and climaxes take their cues from the word uttered on the stage, and not because the music itself demands an accent or has worked up to a climax. However correct this treatment may be from a dramatic point of view, it makes the music seem unnatural and absurd at times, considered purely as music.

It is hardly to be expected that operatic music can be judged by symphonic standards, yet there should be some reasonable excuse for those sudden irruptions of brazen blare and clatterings of xylophones.

As a musical work pure and simple, Vittorio Gneecchi's "Cassandra" adds nothing new to the world's art treasures. Nor is it a ravishingly beautiful gallery of echoes. Much of it is austere, some of it is monotonous, a little of it is trivial.

It offers scope for a dramatic soprano, a lyric tenor and a high baritone to display their best vocal art and their natural voices to the best advantage.

As a drama it is gloomy and freighted with the fiat of fate, but not with much to look at. Fortunately, the place and period permit the scenic artist and the wardrobe master to fill the stage with architecture of almost barbaric splendor, and drape the men and maidens in nether garments of pagan brevity and upper raiment of sumptuous and intermingled colors.

The Philadelphia production was one to satisfy the most satiated opera goer. So far as the management of the Chicago-Philadelphia Opera Company was concerned, nothing was left undone to make the work a spectacular success, as well as an adequately rendered musical production.

Needless to say, the author of the book, Luigi Illica, has slightly modified the ancient story. The bathroom incident, for instance, is not enacted on the stage. Possibly the author thought that the sight of a tenor struggling with an impenetrable shirt while a soprano and a baritone hacked him with hatchets to an orchestral accompaniment would not convey to a modern audience the real tragedy of the original assassination of Agamemnon. The murder at present takes place in the orchestra and is followed by the entrance of Clytemnestra with a beautiful dagger—or was it an Italian stiletto? If Agamemnon actually took a bath with the clothes on in which he sang his final remarks, he might have been guilty of going to bed with his boots on. Clytemnestra must have had some reason for changing her affinity.

Charles Dalmores as Agamemnon had plenty of chance to sing effective passages which showed his ringing tenor voice to the best advantage. As an actor, too, he did as well as a modern vocal artist could represent the burly warrior who destroyed Troy. Julia Claussen made an impressive Cassandra and shed as much dramatic gloom on the festive scene as the part was capable of.

Rosa Raisa's brilliant and penetrating voice was well suited to the music she had to sing, and she looked attractive enough to win a number of suitors. Giovanni Polese, who was the favored lover of Clytemnestra, played the part and sang the music of Ægisthus capitally.

A list of the cast with the names of the characters in Italian is given herewith:

Clytemnestra	Rosa Raisa
Cassandra	Julia Claussen
Agamemnon	Charles Dalmores
Ægisto	Giovanni Polese
Il Prologo	Francesco Frederici
Une Coefora	Beatrice Wheeler
Il Fazioneario	Nicolo Fossetta
Il Navarca	Desire Defrere
Conductor, Giuseppe Sturani.	

Splendid was the account which Sturani and his players gave of the orchestral part of the score.

Accuracy, tonal variety and palpable sympathy marked their performance.

THE LOOSE JAW METHOD.

Several weeks ago the MUSICAL COURIER reproduced the advertisement of Hamilton Hopkins, of Chicago, which appeared in one of the dailies in that city. The advertisement was reprinted at the time on account of its original statements, but recently was dropped by Mr. Hopkins and replaced by the following:

VOCALIST EITHER SEX

A long and an expensive course of study abroad has been proved no longer necessary to complete artistic success.

In Hamilton Hopkins Chicago now possesses a vocal instructor eminently qualified to produce, by methods practically unknown in this country, that wonderful resonance in clarity, in tone, that has made Titta Ruffo the marvel and envy of operatic singers.

As a matter of fact, Mr. Hopkins spent seven years in Italy, was a pupil of Lelio Casini, Ruffo's real instructor, and comes highly recommended by that famous maestro of Bel Canto, being himself a singer and possessor of a phenomenally high baritone, Ruffo's equal in volume and quality. Mr. Hopkins is completely equipped to produce in an incredibly brief period the most startling and gratifying results, enabling any singer to command the loose jaw, open throat, and that forward singing resonance that is the despair of so many singers. For information of special interest address

HAMILTON HOPKINS' STUDIOS

Fine Arts Building

Phone Wabash 5007

Evidently Mr. Hopkins does not see that he puts Titta Ruffo in the position of making a false statement when he gives full credit to his brother Ettore for his vocal success. Titta Ruffo repudiates Casini as his teacher, telling the musical public that he studied only four months with Mr. Hopkins' teacher. Mr. Hopkins, however, insists that Casini is Ruffo's real instructor. Mr. Hopkins states also that he himself is "a singer and possessor of a phenomenally high baritone, Ruffo's equal in volume and quality." This statement may or may not be true. If it were true, however, would not Mr. Hopkins, of Chicago, prefer to secure engagements at \$2,000 each rather than to accept pupils whose lessons must be very numerous before clearing for Mr. Hopkins, if he is the equal of Ruffo, what he could make in one night?

It is very grateful to notice in the advertisement that Mr. Hopkins can in a brief period enable any singer to command the loose jaw. Some have it now and do more talking than singing.

The above advertisement is republished to show how some Chicago daily papers accept queer advertisements about music, while in their news section they condemn advertisements of patent medicines, fake doctors, clairvoyants and others whose best equipment is the invention of amazing and oftentimes profitable publications.

?

In his review of "Julien" the critic of the New York Tribune says that the audience was "a noble one."

Does he mean that at other times the Metropolitan Opera audience is ignoble?

How does one distinguish a "noble" audience? By its clothes? Its silence? Its applause?

Does one go about and peer into faces to look for signs of unusual intelligence or of exceptional distinction in feature?

Just what is a "noble" audience?

Must every one in it be noble?

Is the Tribune critic noble?

Are the standees noble?

?

JEAN SIBELIUS VISITED.

BY EUGENE E. SIMPSON.

In offering this report on an impromptu and wholly informal visit overnight at the home of the distinguished Finnish composer, Jean Sibelius, in the woods near Jarvenpää, Finland, the correspondent apprehends that the material may not have great practical value for anybody. There had been no plan, nor opportunity to plan an interview on any fixed topic, and the visitor's main hope of leading the composer to talk about his own works was, in large part, a failure.

The Sibelius visit arose in September, 1912, upon the correspondent's return to Leipsic from Russia, by way of Finland and the Scandinavian States. Leaving St. Petersburg by train in the evening at about 7 o'clock, the arrival at Helsingfors was in the morning at 6. The comfortable hotel Finnia was just across the broad square in front of the railway station. After a part of two days spent in the interesting national gallery and in many interviews with publishers and musical instrument dealers of the Finnish capital, the traveler inquired if it would be possible to see Sibelius. The prompt reply was that the composer lived in the country, an hour's train run from Helsingfors, but that if one telephoned and secured an appointment, the visitor would be met at the station by the Sibelius horse. In the further matter of asking for an appointment, the correspondent was without any formal means of introduction, but trusting firmly in the desire to be useful to all composers went to the telephone and started the risk. Fortunately getting the composer in person, the correspondent stated that he was connected with the *MUSICAL COURIER*. Could he get acquainted with Sibelius? At once the genial Sibelius granted the request and said he would send a horse to the evening train getting to Jarvenpää at about 8 o'clock.

When the traveler alighted at the little station of Jarvenpää and looked about for the Sibelius coachman, a young miss of about sixteen years introduced herself as the composer's daughter. She was acting coachman, with a sturdy pony and an open cart. A heavy mist was settling, but a storm robe and an umbrella were perfect protection during the fifteen minutes' drive out to the farm. The night was too dark to observe the lay of land, except that one was conscious of a partly wooded road. The young Miss Sibelius spoke German and conversation was easy. In the immediate errand of getting acquainted, it was learned that the family already intended this fair driver for the career of actress. Soon the road made a last sharp turn to the left and the rig brought up in a half circle through a great clump of firs. The composer and Mrs. Sibelius had heard the approach and stood at the porch to welcome. An attendant was there to take the horse, and inside the Sibelius spacious home all was sincere and cordial. The visitor was heartily glad he had made the trip, especially as the composer was well acquainted with the *MUSICAL COURIER*.

The first general observation on Sibelius is that, except for the silence as to his own compositions, one had no trouble in getting him to talk. It was but a very few minutes until he was speaking in greatest animation, in ideal balance between questioning and listening, as by a nature tuned unflinchingly to the finest nuance. His whole bearing was that arising from great energy and high nervous organization. In the enthusiasm of conversation he frequently started up from his chair and walked hurriedly, in elastic step, back and forth across the large reception room. Though he was himself each year away from Finland for periods of a few weeks, in Berlin and in England, he had much to inquire about the outer world, just as he had much to tell. In this manner conversation ramified to many fields

and to many points allying with music, painting, sculpture and languages. During the several hours of evening, and a breakfast session, it was possible to gather much on the Sibelius attitude toward other composers, besides something of the principles he is applying to himself.

In some prompt manner now no longer remembered, conversation led to Richard Strauss. The Sibelius estimate of a contemporary was extraordinarily just and exact, while considering the beauties of those Strauss operas he had been permitted to hear. There was but another hurried step to Sibelius' own confession that he was feeling world weary—he was seeing great canals or river beds in which there was no water—musical forms and no music. The listener was soon aware of the composer's desperate determination to compose for content. It seemed a great conviction that should lead to extraordinary hammering and welding during the composing process, a fearful striving for intensity and the most potent discourse possible to attain. He flatly said that a music piece should come first—its setting in poetry afterward. For this reason he doubted that he would ever compose an opera. His countenance was merry at the thought of an operatic tenor standing before the footlights, needing a song gauged to bring down the house. It was no job for him just yet. In rich humor he also said that he would be afraid to live long in Berlin, for he would soon be giving his works instrumentation according to the noises he heard there.

At Jarvenpää he was trying for the intimate effects of nature and the open country. Notwithstanding the desire for fineness in instrumentation, he was still wishing for broad melodic lines, in free, long sweep. He wished continually to disassociate his output from the idea of the Finnish music national. Formerly everybody had thought his works national Finnish, but since the real folk-songs of Finland had become better known, it was seen that he was standing well to one side, and he came to be more appreciated as a definite musical personage, and he was really far away—possibly in an element (Fahrwasser) of his own. He had arrived now to the firm hope that the future had better things in store for him, that he would come to be appreciated much more than heretofore.

The visitor could only think that it would be strange if a man of this strong conviction and finely balanced nature did not arrive fully upon the best favor that the public had to bestow. The composer was honestly grateful for any favor shown his works, and he plainly said that he was not averse to making money with them.

The correspondent had started this summer's journey at Pisek, Bohemia, hearing Sascha Culbertson's nobly poetic rendition of the Sibelius violin concerto. Sibelius still recalled in terms of sincere gratitude that it was Hans Winderstein in Leipsic who first gave him orchestral hearing in Germany. True, the critics had scolded according to their own sweet will, but his obligation for that start was none the less, and he especially wished the correspondent to carry heartiest greetings to the Leipsic conductor. Upon the visitor's statement that recent years had brought to Leipsic Nikisch's Gewandhaus performance of the Sibelius first symphony and a hearing of the string quartet under title of "Voces Intime," the composer asked especially as to the impression taken from the "Voces Intime." He was honestly, charitably willing to hear the worst if need be. The visitor had to confess that he had retained a much more vivid recollection of the symphony though heard at least two seasons before the quartet.

As for Sibelius' own ideas of other composers, besides the above noted favorable disposition toward Strauss, one could note a strong current of interest in Busoni, if still Sibelius was not admiring those works in their entirety. Considering the

modern French, the writer spoke of a recent discussion at Moscow, wherein the correspondent had been driven to say that Debussy's was a product altogether beautiful, if miniature, though it would work untold damage through its less talented imitators. Sibelius then gave complete validity to the hypothesis by relating that in a London meeting with Debussy the gifted Frenchman himself shrewdly remarked that it would not do to imitate him. On the whole, Sibelius particularly liked Ravel, possibly best of all the young French group. Finally returning to Sibelius, the only item to be had on the present was that he was composing his fifth symphony. He was soon leaving for London to give his fourth symphony its first public hearing in any country.

The foregoing embodies all that can be recalled of the composer's attitude toward musical composition, but in the fourteen hours' stay, from evening to midmorning, there was much else observed which is still valuable to a cultural portrait of the man and his family. When morning came, the visitor, as the first to wake, started out alone for a walk along the country road. The mist was again over all, but a couple of hundred yards from the composer's house the main road was inviting, and to the left fork there were fir woods, alternating with open heath and patches of water. At every house along this road, one read the name of some distinguished painter, sculptor or author. Yet through intention or circumstance there was no name at the Sibelius turn. Everybody knew who lived there. From a distance the composer's residence was seen to occupy a slight rise of ground surrounded by firs, except at the front, where broad glass windows left open view, over low sward, to the road. The floor of the yard was principally of uneven, moss-grown rock.

When breakfast time came, Mr. and Mrs. Sibelius and the visitor were the party to resume conversation, which was soon running briskly again. The circumstance that soon thereafter a neighbor came to complete arrangements for some improvement to be made at the farm left Mrs. Sibelius and the correspondent at table, where she kindly gave needful details of family associations which bore directly upon many items of art. The composer's father was a successful surgeon who died before Jean was three years old. An only brother to the composer now is professor of psychiatrics at the Finnish National University at Helsingfors. Jean had been as a child a lover of nature, and he used to ramble through the woods, carrying his violin. In his later studies of that instrument, at Helsingfors, he had come, as he himself asserts, to a very passable skill for the performance of the Mendelssohn concerto, with orchestra. For the general art sympathy in the composer's family, a large part was carried in with Mrs. Sibelius, who was born a Järnefelt. Her three gifted brothers are composer Armas Järnefelt, who is also first conductor at the Stockholm Opera; the painter Eero Nikolai Järnefelt, one of the most gifted of those represented at the Helsingfors National Gallery, and the dramatist, Arvid Järnefelt, whose "Titus" was successfully given in Finnish and in Hungarian translation, in Buda Pesth. The correspondent was glad to have seen the eight Järnefelt canvases at the Helsingfors gallery, and already to have noted in his catalog that the Järnefelt "Schwendeland" was one of the very best paintings in the modern section, the striking theme and composition, the clear perspective and fine, strong building of the color, constituting an art that was in the highest degree satisfying.

With Mrs. Sibelius came also the family's pronounced practical belief in social equality, and this accounts for the circumstance that a baroness and Sibelius neighbors from the common folk may be occasionally entertained at the same table. On account of early training and associations, Mr. and

Mrs. Sibelius speak much Swedish together, but their four year old daughter was speaking only Finnish as yet. The miss who drove to the train and would become actress knew Swedish and Finnish, had had German and French and would soon begin English. Another daughter was applying herself to the piano, and that the piano and the work of composition might not clash, the instrument was on the lowered floor or half basement, while the symphonies were being turned out at the third floor above. It is positively known that the affairs of the family thus run smoothly, for in a cosy hanging nest just outside, and at the center of the great windows, some tiny wild birds had found quiet to woo, wed and rear their young, under the delighted observation of all, from the smallest child to the author of the symphonies. The large interest which the family had to bestow on languages was an even combination of necessity and innate love for the languages. All countries were at their elbows and art interests led to all.

Sibelius showed a firm hold on the Indo-Germanics and their interweaving history. Upon hearing of the "Titus" translation into Hungarian, the visitor scented the ancient relation and present scientific classification of the Finnish and Hungarian, when the composer shrewdly remarked that an amateur might easily go wrong in conclusions drawn from a few accidental coincidents in two or more languages. This was the visitor's cue to confess that as amateur he had had just such a terrible "scare" in finding a dozen strange coincidents of the Russian and some of the North American Indian languages, though the cyclopædias and ethnologists were not all sharing that enthusiasm. But as to the Finnish-Hungarian, Sibelius did say that a neighbor Hungarian woman acknowledged the Finnish accent easy to her on account of the ancient relation of the languages. Sibelius had been especially interested in somebody's experiment of bringing peasants from a North British community to some North Continental community and finding those peasants soon understanding each other after geographical separation of a thousand years. As another incident of the composer's universal scientific interest, he was enjoying a remarkable geodetic publication on Finland. The book was a notable example of beautiful typography, drawing and careful, laborious editing. It is hoped that he will not be tempted to set that publication to music. As stated above, the composer only authorized the report that he was writing his fifth symphony.

The time had come when the visitor must go to the morning train for Helsingfors. The hour was still too early to call out the fair driver of the evening before, so the regular attendant was on duty. The composer and his wife wished the traveler to come their way again. The traveler said that by their leave he would never miss an excursion to Jarvenpää if the main journey should ever lead again within some hundreds of kilometers. The driver and rig came up. Again Mr. and Mrs. Sibelius stood together on the threshold, wishing the MUSICAL COURIER guest safe journey and a welcome return.

For all the above material the correspondent would be extremely sorry to have misrepresented Sibelius in any single detail of his attitude toward art or life. But if error has occurred, then the composer must be given liberty to right himself. For it was also one of his expressly stated principles, that he wanted complete artistic freedom—the right to change his mind, and do tomorrow, on conviction, that which he had condemned today.

COUNT 'EM.

There are 4,698,272 words in the role of Gurnemann, in "Parsifal"; 3,704,905 words in the role of Erda ("Siegfried" and "Götterdämmerung"), and

2,822,110 words in the "Siegfried" scene between Mime and the Wanderer. At least, that's what the figures sound like.

THREE GREAT TEACHERS.

From Luella Anderson, Brussels correspondent of the MUSICAL COURIER, comes this interesting special communication: "In reviewing some old musical paper, I came across the following article, 'A Propos de Trois Leçons de Piano,' by the late Joseph Wieniawski (in a Federation Artistique of October 22, 1911), and I have translated it for your readers:

"Among the subjects of greatest interest to piano students are certainly those which refer to the teaching of this instrument by professors bearing illustrious or even immortal names. I refer, in particular, to the teaching of a Chopin, of a Liszt and of a Thalberg. Posterity has established a distinct line between the third of these celebrated names and the two which precede it. Let us leave to posterity the task of putting all things in their proper places and let us hope that it will rid us, as soon as possible, of the perverted music, called modern, with which we are swamped today and which is encouraged by certain writers as pretentious as they are ignorant.

"My great friend, the late Charles Mikuli, Director of the Society of Music and of the Lemberg Conservatory, one of Chopin's favorite pupils, and who published the best edition of his works, told me the following story of a lesson given by Chopin to a young girl whom he was having work the ballade in A flat major. "Since you wish to devote yourself to teaching," Chopin said one day to Mikuli, "come to my house this afternoon to see how I teach: you will profit by it, not being pre-occupied by your own playing." At the appointed hour Mikuli went to Chopin's house and the lesson began. Above all, those who have been admitted to the immortal master's house, which was then at Paris (Square d'Orleans, No. 9, rue Taitbout, at the corner of St. Lazare), will remember that Chopin's lodgings revealed the presence of an inhabitant characterized by an extreme taste, almost a passion, for elegance, even affectation; many articles, fragile but alluring, and knickknacks, marked by a great refinement of taste, surrounded him. When Mikuli entered, the famous E flat opening the ballade in question was heard at the piano. Chopin thought that this note was played a little too hard by the pupil; it was begun again—this time the note did not have enough intensity; it was begun again a great number of times, and it finished by exasperating the pupil, who, discouraged, burst into tears. The girl's mother naturally sympathizing with her daughter, who was being really persecuted by her professor, interfered and risked this opinion: "I confess, Monsieur, that in spite of the fact that my daughter is doing her best to satisfy you, she is not succeeding at all; nevertheless, you must agree that your lessons are given at a rather high price."

"Mikuli told me that at these words Chopin turned, not pale, but absolutely blanch, rose, picked up an object at hazard and threw it on the floor; then, completely enraged, submitted a quantity of the objects cited above to the same fate. The noise of this destruction was deafening and the chance flying of the fragments created a real danger to the persons present. Three of them lowered their heads before the fury of this thundering Jupiter, and wished to escape from the desperately agitated man. At last Chopin, suddenly calmed by this hecatomb, sat down to the piano, made Mikuli sit at his side, and himself executed his ballade in such a fashion that, as M. assured me, they all wept, so great was the emotion and passion that the master put into his miraculous performance. But, frankly, could one be expected to follow such an example,

and, also, would an ordinary mortal be in a condition to rise to such a sublime rage?

"On the other hand, one should hear with what gratitude and pride certain pupils of the great Chopin speak of his lessons; they placed the master on a pedestal, accessible to no one else, and made of him a kind of divinity; the incarnation of the Beautiful and the True.

"The second characteristic lesson, which I remember personally, was given by Franz Liszt, at Weimar, where in 1853 I became his pupil, but the lesson in question took place several years later, when I was passing through Weimar. Liszt was at this time living at the pavillon of the Hofgärtnerei, placed at the master's disposition by the Grand Duke Charles Alexander. Here, again, a young girl was struggling at the piano, sowing false notes around her with an abundance and an ardor as great as her absolute unconsciousness. Liszt encouraged her, approved of her almost, and burst out with the following memorable words, which I have never forgotten, "Good, my child; very good! Good-bye!" then turning suddenly toward me (I was standing back of the pupil) and finding himself, after all, a little annoyed, he whispered to me, shrugging his shoulders, "You understand, it is not my business to enter into these details of disorder." I have asked myself more than once in what, definitely, consisted the superior teaching of this genius; and I have been forced to admit that he was useful only to those who could already, in some measure, claim the glorious title of being 'artists.' But how injurious if one was not ripe to receive such counsels. I find myself involuntarily throwing a discordant note in the middle of the trumpets celebrating, in all justice, the centenary of one who was great and good among all. But what do you wish? I cannot forget that I have often surprised this exceptional and exceptionally adulated being encouraging condemnable eccentricities in compositions which their authors submitted to him. He almost never stopped at pages which were simple, true and sincere, but when the young aspirant presented him with some unbelievable lucubration, foolish and unjustifiable from any point of view, 'bravo!' he cried; and turning toward us, said in German, 'Es steckt was drin!' which means something like 'There is something hidden there!' Yet if we must pass over certain bombastic works which Liszt has left, in which the most unrelated modulations clash without any reason for existing and defy you by their repetitions (such was his sonata for piano in B minor, which he played for the first time at his home, on his beautiful Erard piano before some fifteen persons, among others, Marx, Stöhr, Laub, my brother Henri, Mme. Liszt, his mother, my mother Mme. Wieniawski, Dionys Pruckner, and above all, Raff, etc., also the undersigned. The sonata finished in the midst of an icy silence, broken only by the maternal intervention, unseasonably expressed, by my mother: 'After that, "bravos" are superfluous'). If we must pass over such works, I say, let us admire by contrast, without reserve, many of his instrumental and vocal compositions, placing him after all apart, in his manner of treating the piano, this instrument of which no one before him knew all the resources, all the secrets, all the diverse and unsurpassed sonorities. The effort of his prodigious activity will survive him, for, as Gounod, the enchanter, said to me one day, during one of our promenades, 'It is not the absence of faults that makes the artist or his works, but the presence of qualities.' Let us remember with gratitude the qualities of the great and well poised works in which the genial Hungarian musician succeeded.

"The manner in which Thalberg revealed his method also is interesting. Today the name of Thalberg does not greatly awe any one; but those,

nevertheless, who, like me, have had the good fortune to hear him, agree with me that his playing was brilliant, perfect, of an incomparable beauty, an undeniable aristocracy, and of a touch like gold. He was also charming to meet and of great distinction. Who would believe that no one in the world played the Bach fugues as well as he? But let us come to the third lesson.

"It was my compatriot, the sympathetic Countess M., who, a long time ago, towards 1864, graciously related to me the history of a lesson received by her during a sojourn of the great virtuoso at Paris, where at that time his concerts were so popular. Meeting her, I congratulated her on having become a pupil of Thalberg. But with indiscretion I asked her, 'What is the price of a lesson from the master?' 'You know,' replied the Countess, 'he does not give any lessons. He comes to Paris only for his concerts; but, as there is no rule without exception, I had the opportunity of obtaining his advice at 100 francs an hour.' 'And,' I continued, always with the utmost indiscretion, 'what happens at this lesson, for you can imagine, madame, what interest I would have in a description of such a seance.' 'Well,' she said, 'when I reach the Erard house for my lesson, we have a short talk together, for you know he is a man of the world in the broadest sense; his conversation is inexhaustible, he sows a profusion of anecdotes, so widely gathered during his brilliant career, and he does not hesitate to make a pun if the occasion arises. At last comes the moment for placing myself at the piano. I install myself there and have scarcely begun when, from force of habit, Thalberg stops my playing and with the courtesy which every one knows, says: 'Pardon; but your way of playing does not altogether conform to my method. Allow me to take your place.' He sits down at the piano and plays himself. He plays a great deal, he plays enormously, without stopping; he is so good, so essentially obliging! What joy to hear him! I have no more desire to place myself at the piano, in spite of the fact that he thought it necessary to ask me to. Oh! a lesson from Thalberg, you see, transports you with enthusiasm!' So, as a conclusion, the great virtuoso was preparing himself for his concerts and aspired only to the moderate sum of 100 francs an hour to serve as an example to imitate, if possible.

"As a last word, because the third lesson was less serious, let me tell you a little story relating to myself, in which Sigismund Thalberg figures, with a pun committed by him about my own little person. I was about eleven years old. Toward 1860, I received a kind invitation from the master, who had come back to Paris. Arriving at Thalberg's house, I saw there an old man. At my entrance, Thalberg asked when we had last seen each other. 'About twelve years ago,' I replied. 'But it is impossible,' he said, 'you are not old enough for that.' 'Nevertheless, it is exact,' I returned, 'because at that time you made a pun at my expense, which was only good in 1848.' 'Ah,' said Thalberg, 'and what is this pun?' 'One morning you surprised me while I was studying at Erard's, and seeing that I was suffering from my eyes, you made the following observation: 'Take care, little one, of your "cils" (eyelashes), for you know that the King of Naples has just lost Sicile' (six cils or six eyelashes). I noticed immediately that Thalberg became excessively embarrassed and the old man rose precipitously, ready to leave. 'You are leaving, Monseigneur?' said Thalberg. 'Yes, dear friend, it is time; we will see each other at Pise.' 'All right, at Pise,' was the reply, 'good health and good-bye!' Monseigneur gone, Thalberg fell against me and cried, 'You have made a pretty mess in reciting my pun; that man is the Count of Syracuse, the uncle of the King of Naples!' Picture—imagine my confusion. Two or three days later, one could read this despatch from Pise in all the

Paris newspapers: "The Count of Syracuse, who had just arrived here, died suddenly." Let us hope, good Lord, that the recital of the unfortunate pun had nothing whatever to do with this sensational catastrophe."

A HINT TO SINGING TEACHERS.

Singing teachers often complain that they are repudiated by ungrateful pupils who have succeeded. It is easy to stop misrepresentation on the part of pupils. Singing teachers should keep in their studios a file book of lessons given and compel each student to sign the register each time a lesson is received. Thus a record is made of the full length of time spent with the teacher and later denials would be ineffective against the "receipts" signed by the student.

LINCOLN HAS MUCH MUSIC.

A Resume of Recent Melodious Transactions in the Busy Nebraska Community.

Lincoln, Neb., February 18, 1914.

Lincoln has been very much awake for the last ten days, and concertgoers have surely patronized liberally all the interesting affairs. A delightful trait of Lincolnites is the loyalty which they show to their home artists, and we have some splendid artists here who are making good at home and abroad.

CLUB OF ONE THOUSAND MEMBERS.

The Woman's Club had its regular meeting in Temple Theatre on Monday, under the direction of the Parliamentary Department. The entertainment was divided into two parts, the first being a musicale, given by Aloys Kremer, of the Lincoln Musical College, and Charlotte Cole, reader. The second part consisted of a most interesting talk on Spanish America, illustrated by pictures, and given by Frank Harrison.

Mr. Kremer played Chopin's scherzo, op. 20, and the Mendelssohn-Liszt "Midsummer Night's Dream" in a scholarly manner. He was obliged to respond to encores and played with delicacy the "Butterfly" etude and the C sharp minor waltz by Chopin. It was indeed a treat.

Mrs. Cole read "The Golden Sceptre" and "Aux Italiens," being assisted in the latter by her daughter at the piano and Charles Richter, violinist.

A DELIGHTFUL RECITAL.

Edith Roberts, a gifted young soprano and a Lincoln girl, too, was given an ovation when she appeared at the Temple Theatre. Clad in an elegant Parisian gown, her stage appearance was so charming that she immediately captivated the beauty lovers, even before she sang. And after she began, all were at her feet. She sang English, French, German and Italian fluently and shows a deep-rooted love for her profession in everything she does. The public wanted more, and she was obliged to respond to many encores. Miss Roberts graduated with Mr. Kirkpatrick from the University School of Music in 1908, and then studied abroad with De Reszke for some time, and the result is an evenly balanced lyric voice of unusual sweetness that will never fail to charm. Miss Eiche played the cello obbligato to the final number, which added very much to the already beautiful song.

The pianist and accompanist was Theodora Sturkow-Ryder, a beautiful woman, who played throughout with a charm that was a continual delight. Her deep musicianship, well grounded technic and beautiful interpretation were made apparent in every number and she was enthusiastically received by the big audience. Among her encores was the etude "Japanese," by Poldini, which had to be repeated, so well was it given.

This was one of the best concerts of the year and was given under the auspices of the University School of Music.

CONCERT BY MATINEE MUSICALE.

One of the best meetings of this club was held February 9, when an interesting recital of piano and vocal music was presented by Mrs. Hummel, Mrs. Murray and Miss Jones. The following numbers constituted the program, which was under the supervision of Mrs. Gutzmer: "Preghiera" (Salvatore Marchesi), "Er ist gekommen" (Franz), "Faith in Spring" (Schubert), "Allah" and "Thou Art So Like a Flower" (Chadwick), "My Heart at Thy Sweet Voice," from "Samson and Delilah" (Saint-Saëns), Mrs. R. O. Hummel, Alice Sexton, accompanist; Prelude, op. 13, No. 5 (Rachmaninoff), "Pastorale Varie" (Mozart), Scherzo, op. 9, Prelude, op. 28, No. 20, and Etude, op. 10, No. 5 (Chopin), Romance, "Shadow Dance" and "Hungarian Etude" (MacDowell), Annie E. Jones; "Adieu Forets," from "Jeanne d'Arc" (Tchaikowsky),

"Think of Me," "The Starlet and the Flowers" and "In Spring" (Fesca), "Provincial Song" (Dell'Acqua), "Sing Me a Song of a Lad That Is Gone" (MacLean), "Cavatina," from "Huguenots" (Meyerbeer), Mrs. Raymond Murray, Louise Zumwinkle, accompanist.

SYMPHONY CONCERT AT STATE UNIVERSITY.

Another full house greeted Carrie B. Raymond and her assistants at the university when they played Mozart's "Jupiter" symphony. This proved a favorite and was beautifully given, being arranged for string quartet and pipe organ. The quartet was as follows: First violin, E. J. Walt; second violin, Mrs. Molzer; cello, Lillian Eiche; viola, Mr. Quick, with Mrs. Raymond at the pipe organ. These symphonic reviews are appreciated equally among townspeople and students.

EUGENIE TULLIS AT THE LYRIC.

Patrons at the Lyric the past week have been pronounced in their admiration for the beautiful demonstration of action songs by Eugenie Tullis, of this city. People like the true article on the platform as well as off, and they are showing this by the response they are giving to the charming and modest Mrs. Tullis. Among other things (and she sings popular, operatic and college songs equally well) she has made a decided hit with Miss Kinsella's new university song, "Dear Old Nebraska," which is so much admired. Mrs. Tullis is making good, and her friends and admirers are watching her progress with keen interest.

CARL STECKELBERG AT THE STATE UNIVERSITY.

A previous engagement prevented hearing Carl Steckelberg, of the University School of Music, when he gave a program of violin music at Convocation at the State University. But those who know, report a delightful hour of good music very well played. Mr. Steckelberg's reputation for doing thoroughly everything he attempts is an enviable one and all are hoping he will find time soon to give a recital. Mrs. Steckelberg, who accompanies him, is a talented pianist and an ideal accompanist.

MRS. KENNEDY ENTERTAINS.

The Morning Musical Review met Thursday morning at the beautiful home of Mrs. Howard Kennedy, who has recently moved here from Omaha. And here is one fact of which we are exceedingly proud, for Omaha's loss is surely Lincoln's gain, for Mrs. Kennedy is a musician of no ordinary ability, making a specialty of the pipe organ. We are looking forward anxiously for her recital in March.

On this occasion the club studied and presented Russian music, numbers being played by Mrs. J. A. Morris, Miss Cave and Miss Kinsella, all of which were well prepared and artistically given. Russian songs by Mrs. H. J. Lehnhoff, Mrs. Fred Funke and Mrs. Dale, of Omaha, were given faithful interpretations.

It is a matter of pride with this club the honest effort that is shown in the preparation of the programs and the members are to be commended heartily.

Mrs. Dale, who was the guest of Mrs. Kennedy, delighted all with her musicianship, singing a number of songs after the program.

A luncheon was served by the hostess, to which all did justice.

The next meeting will be with Mrs. Morris, the second Thursday in March, when the study of Russian music will be continued.

LINCOLN NOTES.

The Kellogg-Haines Singing Party were heard in the Y. M. C. A. lecture course at the Oliver, February 9, and pleased a large audience.

A recital was given at Curtice Hall, February 10, by the piano pupils of Aenone Poston and Mrs. Gutzmer's vocal students, which was well attended and listened to with interest. On Saturday, February 14 a Lincoln celebration (and it was one of four held in so many days) was given at G. A. R. Hall, when the place was filled with old soldiers and their friends. It really was an historical occasion. There are perhaps two hundred and fifty members of the post, and a finer set of men would be hard to find. A number of splendid talks were given amongst which were those by Governor Moorhead, Secretary of State Wait, followed by a musical program of songs and cello selections. Particularly pleasing was Bond's "The Perfect Day," with cello obbligato, as sung by Mrs. Gore.

Jude Deyo, of the University School of Music, sang Gaul's "Eye Hath Not Seen," with beautiful effect, at Holy Trinity Church, at the morning service, February 15.

The Wesleyan Male Glee Club is giving concerts as follows: Omaha, February 16 and 17; Council Bluffs, February 18, and Nebraska, February 19.

The music faculty of Cotner University reports active interest in music study and a number of recitals will be given soon.

The Lincoln Musical College announces a students' recital for Thursday, February 19, to which the public is invited. These recitals are well attended and are of inestimable value to the pupils and a pleasure to their friends.

ELIZABETH EASTWOOD LUCK.

GRAND OPERA IN NEW YORK.

"The Jewels of the Madonna" Marks Final New York Performance This Season by the Chicago Opera Company—Premiere of Charpentier's "Julien" at the Metropolitan—"The Magic Flute" Given with Some Changes in Cast—Double Bill at the Century Opera House—Sunday Evening Operatic Concerts.

METROPOLITAN OPERA HOUSE.

"The Jewels of the Madonna," February 24.

Wolf-Ferrari's picturesque, but not very deep or convincing, opera was given by the Chicago Opera Company at the Metropolitan with the following cast:

Gennaro	Amadeo Bassi
Carmela	Louise Berat
Maliella	Carolina White
Rafaele	Giovanni Polese
Biaso	Francesco Daddi
Ciccilio	Emilio Venturini
Stella	Amy Evans
Concetta	Mabel Riegelman
Serena	Minnie Egner
Grazia	Rosina Galli
Totonno	Edmond Warnery
Rocco	Nicolo Fossetta
A Macaroni Vendor	Michele Zwiabach
A Toy Balloon Vendor	Giuseppe Minerva
A Water Vendor	Grace Cunningham
A Water Vendor	Robert Ardoni
Vendor of Ice Cream	Palmero Aleotti
A Vendor of Fruits	M. Michelof
First Monk	Frank Freisch
Second Monk	Phillip Aranson
The Town Crier	Jean de Keyser
Young Man	Rocco Franzini
Young Man	Desire Defrere
First Anne	Lavinia Puglioli
Second Anne	Cornelia Chapman
The Blind Man	Vittorio Trevisan
A Peasant Woman	Katherine Gray
First Girl	May Hamilton
Second Girl	Grace Goodrich
A Morra Player	Santo Mandeli
A Vendor	Giovanni Rodondi

Conductor, Cleofonte Campanini.

This work remains interesting in some of its details and cannot be denied a surface appeal (particularly because of its melodiousness in spots), but on the whole the hearer is not profoundly stirred by the musical message of the composer, or convinced as to the sincerity or plausibility of the plot. The intermezzi, the serenade, the love songs, and the final aria of Gennaro are the best moments of the opera.

Amadeo Bassi's reading of the role of Gennaro was a tonal delight from start to finish. He uses his naturally fresh and sympathetic voice with rare skill and sings with fine fervor. In his acting he was impassioned, resourceful and remarkably compelling. He has grown into an artist of the first rank.

Carolina White's Maliella is familiar and popular here, for it combines attractive personal appearance with splendid vocal art. She looked as beautiful as ever and exerted all the seductive coquetry and disturbing animal magnetism which the role of the conscienceless young woman calls for. The White voice sounded unusually rich and warm and was employed with subtle knowledge of the requirements of bel canto as well as of variety in color and in mood presentation.

Giovanni Polese played the part of the Neapolitan dandified apache to perfection, and emphasized the grim brutality of the man hidden under the jaunty exterior. He sang his passages with sympathetic tone production and rare understanding.

Louise Berat, a sophisticated and reliable operatic expert always, did the part of Carmela in routined and satisfying fashion. She knows how to project power and earnestness into her vocal utterances.

Campanini and his orchestra were a source of pure joy. The gifted leader presented the score in all its glitter and charm. Of course, he could not impart to it the seriousness which it does not possess.

This was the final New York performance of the Chicago Opera Company for the present season.

"Lohengrin," February 25.

Herbert Witherspoon's Heinrich was a splendid performance last Wednesday, well conceived along histrionic lines, and sung with majestic and resonant tonal propulsion. The Witherspoon diction and enunciation always have been models, and they showed their usual finish on the present occasion.

Rudolf Berger's is a striking Lohengrin, combining the heroic, poetical and mystical elements desired by Wagner. The robust figure of the singer and his graceful bearing and appropriate gestures helped to establish the impressiveness and aristocracy of the character. Beautiful in song, too, was the Berger rendering. He made the most of every phrase and employed every legitimate vocal artifice to give light and shade to his interpretation. The

text was voiced with exceptional intelligence and sympathy. In the narrative scene Berger scored a real triumph.

Johanna Gadske's Elsa had all its customary virtues. Margarete Ober carried off high honors for her vivid portrayal of the baneful Ortrud. She invested the part with force and fire. Her magnificent organ revealed sonority and fine timbre, and she was able to enhance her dramatic conception through her thorough control of voice and breath. It was a magnificent feature of the evening.

Hermann Weil's Telramund observed all the traditions of the role, and his acting in the "eviction scene" had incisiveness and realistic ardor.

Others in the cast were Carl Schlegel, Julius Bayer, Ludwig Burgstaller, Adolf Fuhrmann, Marcel Reiner,



RUDOLF BERGER AS LOHENGRIN.

Louise Cox, Rosina van Dyck, Veni Warwick and Adele Giordano.

Excellent was the singing of the chorus. Alfred Hertz conducted with good musical intention and plentiful result as to sound.

"The Magic Flute," February 27.

"The Magic Flute" was given at the Metropolitan Opera House on Friday evening, February 27, with some changes in the cast. The role of Sarastro, which was previously taken by Carl Braun, was done by Herbert Witherspoon; that of Tamino, which was taken before by Jacques Urlus, was delivered by Carl Jörn, Messrs. Braun and Urlus having returned to Europe. The part of the Sprecher was taken by Hermann Weil in place of the regretted Putnam Griswold.

A minor change was also the substitution of Louise Cox for Anna Case as the Second Boy. Mr. Witherspoon sang Sarastro with great breadth of interpretation and beauty of tone, and made a fine appearance, well suited to this character. Frieda Hempel negotiated her principal aria as Queen of the Night with brilliancy and her coloratura was nearly perfect. As Tamino, Carl Jörn was extremely attractive both vocally and histrionically. His fine tenor carries well and is eminently suited to the Mozartian idiom. Albert Reiss was comic, and artistically, burlesque in the role of Monostatos. The work was conducted in a rather heavy manner by Alfred Hertz.

"Götterdämmerung," February 28 (Matinee).

"Götterdämmerung" was sung on Saturday afternoon, February 28, at the Metropolitan Opera House with some changes in the cast from the performance of last week. Mme. Gadske was the Brünnhilde instead of Mme. Fremstad; Mme. Homer made her first appearance of the season as Waltraute; and the role of Hagen, which was sung

in previous performances by Carl Braun, was taken by Allen Hinckley, of the Philadelphia-Chicago Opera Company. The rest of the cast was the same. Rudolf Berger appeared again in his remarkable and inspiring interpretation of Siegfried, and Johanna Gadske was the Brünnhilde. Allen Hinckley gave a fairly good rendering of Hagen. Considering the fact that he took the part on short notice, the Gunther of Hermann Weil was an impressive impersonation and he sang the part with much beauty of tone. The opera was finely performed. Alfred Hertz conducted.

"Girl of the Golden West," February 28.

Puccini's ineffective and unmelodious musical setting to the Belasco melodrama dragged its monotonous course through a long Saturday evening, which was rendered bearable only by reason of Pasquale Amato and Dinah Gilly, who gave the usual distinction to their familiar roles, and by Riccardo Martin, who for the first time essayed the part of Dick Johnson, customarily taken by Caruso.

The Martin conception was virile, intense and convincing. Looking extremely picturesque and dashing as the border bandit, the young American singer gave the part many subtle touches which added to its realism and helped to make the dramatic part of the doings compelling. In voice he was splendidly disposed and sang with full rich giving of tone and large variety of emotional and color expression. The audience was quick to respond to the artist's fine achievement, and the evening resolved itself into a veritable triumph for him. Emmy Destinn was the Minnie. Giorgio Polacco conducted with admirable patience and finish.

Méro at Metropolitan.

Under Adolph Rothmeyer's direction the orchestra at the fifteenth Sunday night Metropolitan Opera House concert played Weber's "Oberon" overture, three commonplace fragments by Gillet and Meyerbeer's cheap "Torchlight Procession."

Lambert Murphy sang the Prize Song from "Meistersinger" and a "Bohème" aria, winning merited approbation for his refined vocal quality, his polished phrasing and his sympathetic delivery.

Margarete Ober, with opulent voice and impressive vocal art, sang a "Don Carlos" and "Samson and Delilah" arias. Her range is truly remarkable, and makes her a high mezzo soprano who could easily sing some of the dramatic soprano roles if she desired.

Pasquale Amato, in "Otello" and "Dinorah" arias, was given good opportunity to reveal the tremendous volume of his singing apparatus and the artistic skill with which he puts it in the service of the music he delivers.

Yolanda Méro, the pianist, elected to appear in an unfamiliar G major concerto by Tchaikowsky, a work of no deep intrinsic import, but her thoroughly interesting pianism made every moment of Mme. Méro's performance a rare experience for those who understand the niceties of keyboard art. This Hungarian player possesses tremendous spirit and rhythmic impetus, and as her tone is of exceptional volume and charm and her technique of astonishing brilliancy and correctness, it is easy to explain her power to stir her audience to uncommon enthusiasm with such a weak composition as the one she played with orchestra. Later Mme. Méro did Liszt's A flat "Liebestraum" and second Hungarian rhapsody, investing the former with tonal sentiment and the latter with real Magyar capriciousness and passion. The Méro fingers and wrists are astoundingly facile and accurate, and her playing of the octaves, chords and cadenzas aroused admiring comment. Although overwhelmed with flowers and recalled time after time, Mme. Méro refused to play an encore.

Among the listeners at the concert was Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, who braved the stormy night in order to hear the Metropolitan Opera House players. It is a pity that, with the exception of the Weber work, the leader of the evening made up such a trivial orchestral program.

CENTURY OPERA HOUSE.

"Secret of Suzanne" and "Pagliacci," One Week Beginning February 24.

An excellent double bill was presented by the Century Opera Company during the past week, consisting of Wolf-Ferrari's charming one act opera, "The Secret of Suzanne" and Leoncavallo's "Pagliacci." The Countess Gil in "The Secret of Suzanne" was done alternately by Lois Ewell, Beatrice la Palme, and Ivy Scott; and the Count Gil, alternately by Louis Kreidler and Thomas Chalmers; while the role of the servant was played throughout the week by Frank Phillips, who made the part sufficiently comic, but rather too burlesque.

Beatrice la Palme was delicious in the role of the Countess Gil, and she and Louis Kreidler played this one act farce together as well as any two actors on the regular dramatic stage could have done, and yet allowed their acting in no way to interfere with the musical side of the play, which Wolf-Ferrari has treated with tremendous

GRAND OPERA IN PHILADELPHIA.

Melba Sings Mimi in "Boheme"—"Don Giovanni" Splendidly Produced—A New Opera Heard.

METROPOLITAN OPERA HOUSE.

"Don Giovanni," February 21 (Matinee).

Mozart's peerless opera was given a noteworthy presentation under the leadership of Cleofonte Campanini. One came prepared for the customary Ruffo ovations, but these in no way overshadowed the successes that accrued to Raisa, Zepilli and Scott. The role of the amorous Giovanni does not give the baritone the outlet for the enthusiasm that makes his performances in "Pagliacci" and "Rigoletto" unique. But his quieter presence is just as commanding, and his singing even smoother. He had to repeat the stirring drinking song as well as the serenade. His acting in the final scene was a particularly able bit of repression.

His foil, Leporello, was done to perfection by Henri Scott. This artist says that Mephistopheles is his favorite role, but in none does he show his talents to better advantage than in this aping and yet devoted man servant of Giovanni. When he saves his master's life with the horse pistols, when he masquerades as the Don himself, he is a joyful yet artistic buffoon. He had several chances to exhibit his rich lower tones. The vigor and ingenuity of his conception of the part make it first rate. In this connection Vittorio Trevisan should be complimented for his lively Massetto. He takes his beating well.

Giorgini was Don Ottavio and earned considerable applause for his excellent presentment. He wisely refrained from yielding to the audience's demand for an encore in the third act. Huberdeau had recovered sufficiently from the cold that prevented his singing in "Monna Vanna" to take with his usual sonority the lines allotted to the Statue. The Donna Anna was sung beautifully by Rosa Raisa. All that she does is done gracefully. Her voice has been praised in these columns before. It is marvelously large and clear. While improvements in her style will be brought by maturity the essentials are all there. In the long aria of Act III she revealed the exquisite clarity of the high tones and she had many recalls. Carolina White was Donna Elvira. Her enactment measured fully up to the standard and was far above the average in appearance. The trios of the Conspirators were tastefully handled, and the sextet was applauded.

The piano accompaniment to the recitatives was artistically done. Alice Zepilli portrayed Zerlina piquantly. This artist has won many encomiums for her charming acting and altogether conscientious work. Though scheduled to appear in "Tosca" in the evening, she spared herself in no way to make Zerlina the vivacious coquette. The large audience appreciated her work. Praise must be bestowed on the stage director, Fernand Almanz, for putting on the thirteen scenes with celerity and care.

"Tosca," February 21 (Evening).

The repetition of Puccini's opera so soon after its presentation by the Metropolitan Opera Company invites comparison. That this should result favorably at all speaks volumes for the resources of the Chicago organization. Polese's portrayal of Scarpia is satisfactory in many respects. Alice Zepilli's Tosca is dignified and spirited. Her acting reaches a very high level. Her voice, apparently untired by her labors of the afternoon as Zerlina, was as clear as ever. (She is scheduled for three operas next week. Is not this dangerous for a person who throws herself so whole heartedly into her work?) In the last act the love duet was splendidly done. Dalmores, a romantic Mario in appearance, realized the possibilities of the letter scene through fine acting and nice vocalization. Nicolay's Angelotti was well done as were the roles of Trevisan, Venturini, Fossetta, Preisch and Minnie Egner. The conductor-composer, Attilio Parelli, brought out the melodic beauties of the score and made the climaxes big. The workingman—mostly in full dress—took advantage of the "popular" prices and filled the house.

"Cristoforo Colombo," February 23.

Franchetti's new and worthy work was given a third hearing here on the Washington Birthday holiday. Four thousand souls crossed the Delaware, or adjacent streams, in a snowstorm of historic intensity to hear Titta Ruffo speak for the brave Admiral. His conception of the part is dignified, even entranced at times, as no doubt the old dreamer was. His voice has not chance for much display as such. Nevertheless its color easily fits the scene and character, and the audience appreciated the fact. While one feels that Ruffo is best in roles that bristle with dramatic moments, the fact that he interprets the rather philosophic navigator so livingly proclaims a born actor.

Easily second in interest was Rosa Raisa as Isabella D'Aragona. Her prayer within the chapel, ending in a note so clear and long that one forgot it, was produced by a human voice, was the best thing she did. Not all of her high pitched piety in the square was successful, but the aria must be very difficult.

Franchetti has twisted history to his taste in the personality of Isabella. The true queen was a lady of large vigor, dashing from one part of the kingdom to another on mule back to administer justice or raise an army. If the composer also had energized his hero a little the opera would be remembered more as a drama and less as one very beautiful scene, preceded by an explanation and succeeded by a demise. The music improves with acquaintance, but mostly lies on the hither side of the line separating talent and genius.

The remaining roles were more or less conventional creations that received adequate characterization at the hands of Bacci, Huberdeau, Federici, Warnery, Venturini, Ruby Heyl, Scott, Errolle, Fossetta, Preisch and Nicolay, good artists all.

Bassi and Huberdeau have most of the work, particularly Bassi, whose well seasoned voice was at its best. The chorus sang well, with one slight exception, and added to the evening's enjoyment. Campanini conducted splendidly.

It took thirty-five minutes to set up and thirty-five more to take down the good ship Santa Maria, but the scene was so poetic that one did not begrudge the time.

"Manon," February 25.

The first repeat of the present session (which shows the management's wealth of resource), enabled Mary Garden and Muratore to make their farewell appearance a long and continuous triumph. Charlier conducted.

In summing up the impressions from Mary Garden's many appearances one feels that her acting is as individual and forceful as ever and her voice is better than heretofore. As a critic said years ago, "with her foundational qualities plus training she should be able to sing a great deal better." Thanks to her strength, her enormous will power and an enthusiastic teacher in Paris, with whom she continues her studies whenever she is there, her voice is developing steadily.

The tenor had to repeat his more obvious arias, but in the concerted work also he was as true to key, as clear in enunciation and as richly refined in tone. No recalls were more earnestly demanded than his, while the other roles are more limited in opportunity they were done well.

Edmond Warnery was applauded for his impersonation of Guillot. Crabbe's De Bretigny was nicely sung and Helen Warrum, Ruby Heyl and Minnie Egner sang well in the quartet with Manon. Louise Berat was the same careful servant. Huberdeau was a good Comte des Grieux. DeKeyser, Dufranne, Defrere, Meyer Demortier and Contesso completed the cast.

"Boheme," February 26 (Evening).

With Melba singing Mimi, the role in which she made her American debut, the performance of Puccini's opera had an éclat that warranted the big audience. And Amadeo Bassi, the Rodolfo, should be mentioned, if not in the same breath, in the very next. His voice had the lustre of beaten gold and hers held enough of light and sweetness to keep people quiet for fear of missing a cadence where lesser stars would have been applauded. Both were recalled repeatedly and the prima donna could scarcely carry all the flowers. The magnetic influence of work done with such great art was felt by most of the cast. Daddi was as humorous as ever as Benoit. Frederic's voice warmed a little in the general glow. Polese forgot that he had sung in two operas already that afternoon and unbent as Marcel, the artist. Venturini is always likable and did well as Parpignol and Huberdeau and Trevisan were Colline and Alcide respectively.

Alice Zepilli's vivaciousness as Musetta seemed not extreme. She certainly succeeded in attracting attention and her suddenly acquired tight shoe was very amusingly done. In the last act her repose was excellently assumed. Franchini and Preisch were included in the cast.

Campanini's studied care for nuance and contrast made the orchestral accompaniment vital without being too loud. The success of the evening seems due to many causes, but the great fact of Melba's "grand style" stands out, in company with the great pleasure Bassi afforded.

"Cassandra" and "A Lover's Quarrel," February 26 (Matinee).

"Cassandra" and "A Lover's Quarrel" are reviewed in the editorial section of the MUSICAL COURIER. The cheery one act opera by Attilio Parelli "A Lover's Quarrel," followed the work by Gnechi and contrasted with it in every way.

Alice Zepilli was Rosaura, capable and coquettish. Georgini sang Florindo. Polese was Don Fulgenzio and Louise Berat did the Mother, Donna Angelica, with all the usual taste and charm of this artist. The music has been often described. It starts off prettily and ends up happily without much tax upon the hearer. M. Parelli conducts with precision and was included in the recalls.

skill, giving the voices real melody where it is possible, and spoken recitative where it is necessary. The English translation of this little sketch is, for the most part, good, although it might be improved upon in parts, and it was greatly enjoyed by the large audiences which crowded the house throughout the week.

In "Pagliacci," the role of Nedda was taken alternately by Lois Ewell, Ivy Scott, and Beatrice la Palme; Canio, by Morgan Kingston and Orville Harrold, and Tonio by Thomas Chalmers and Louis Kreidler. This opera was given an adequate performance. Indeed, it was musically excellent, but the acting of it, especially on the part of the chorus, was rather stiff. It is hardly necessary to say that Beatrice la Palme sang and acted the part of Nedda with her accustomed brilliancy. She has long ago proved herself a finished artist, both vocally and histrionically, and was particularly successful in this role. The two tenors, Morgan Kingston and Orville Harrold, were both excellent in the role of Canio, and it would be difficult to say which of the two sang the part better or acted it with more power. Louis Kreidler made an effective Tonio. He has a natural genius for acting, and brought out the meanness of this character's nature exceptionally well.

Both of these two operas were conducted by Carlo Nicosia, who did an especially good piece of work in the first of the two, displaying the brightness of Wolf-Ferrari's music and the brilliancy of the orchestration, and admirably supported the artists.

Century Opera Sunday Concert.

The audience at Sunday night's concert at the Century Opera House was not as large as it should have been, considering the very excellent program presented, but this fault was probably due to the inclement weather which prevailed. The feature of the evening was the performance of Wolf-Ferrari's "Secret of Suzanne," which was given by Louis Kreidler, Beatrice la Palme and Frank Phillips, repeating their excellent performance of last week, a criticism of which will be found in another column. Carlo Nicosia conducted this dainty opera with his accustomed skill and succeeded in bringing out in full the beauties of the score, much to the delight of the audience. Gustaf Bergman's pure tenor voice was heard to splendid advantage in "Ah non Credevi tu" from "Mignon" (Thomas), which he sang with splendid interpretation.

Another general favorite with the audience at the Century is the tenor, Orville Harrold. Mr. Harrold was in splendid voice and sang with remarkable feeling and purity of tone "Una furtiva Lagrima" from "L'Elisir d'Amore" (Donizetti). His great sustaining power is particularly noticeable in this aria, in which he is heard to good advantage. Ida Divinoff, a young Russian violinist, was heard in two numbers, "Romance," in G major (Beethoven) and "Polonaise" (Laub), being enthusiastically received. The other solo numbers consisted of "Madness Seizes Me" from "Manon Lescaut" (Puccini), sung by Albert Parr; "She Alone" from "The Queen of Sheba" (Gounod), by Alfred Kaufmann, and "Im Walde" (Berwald) and "Zueignung" (Richard Strauss), by Morton Adkins. The orchestral numbers were the "Sakkuntala" overture (Goldmark), waltzes from "Rosenkavalier" (Richard Strauss), "The Ride of the Valkyries" from "Die Walküre" (Wagner), and "Hungarian March" from "The Damnation of Faust" (Berlioz).

Sea Music.

Softly heave, ocean of fire and of night,
Red in the sunset's glory lies thy might;
Even the winds, the amorous winds that blow
Breathless, expectant, pause in the afterglow.
Enraptured sing the stars, sing in low tones to me,
While every sound that was, that is, in the sea.

Slowly heave, heaven's glowy on thy breast,
Soft fold thy wings, love laden winds of the west;
Even the emerald wave, the crested wave that rears,
Pauses spellbound, ere she dissolves in tears.
Sing, dancing waves, your secrets sing to me,
For every sound that was, that is, in the sea.

Grandly heave, ocean of opal, of fire,
Sound diamond notes from the long lost Orpheus's lyre;
Even the wild seabird, even the fishes that swim,
Know where that lost lyre lives, lives with its broken string.
From its deep sea bed a note, a stray note, comes to me,
For every sound that was, that is, in the sea.

—London Outlook.

This Sad Old Story.

"If you could have your choice," asked the beautiful maiden, "would you rather have luck or genius, Mr. Small-witte?"

"I have always thought I'd prefer luck. But that's the way in this world. One always has to be satisfied with what is not one's first choice."—Chicago Record-Herald.

GRAND OPERA IN BOSTON.

"Don Giovanni" Put On for First Time This Season—Mary Garden Indisposed—Return of Felix Weingartner, Mme. Weingartner, Giovanni Zenatello and Maria Gay—Notable Performances.

BOSTON OPERA HOUSE.

"Madama Butterfly," February 20 (Matinee).

This performance, with Maggie Teyte as Cio-Cio-San, was shifted from the evening to the matinee when it was learned that the performance of Massenet's "Manon" originally scheduled would have to be abandoned on account of Mary Garden's illness. Though many regretted this mishap, especially since it deprived them of seeing Lucien Muratore in one of his best liked roles, that of Des Grieux, it was realized that it was one of those unforeseen accidents which occur occasionally in the best regulated operatic menage.

Maggie Teyte's voice, as Butterfly, did not do justice to the music. It was in the portrayal of the character of the little geisha, however, that Miss Teyte chiefly failed. Her conception was spoiled by an all pervading seriousness, a sobriety, even a coldness, which was far from the girlish lightness, emotional responsiveness and later poignant pathos of the little heroine of this opera. The quality of sympathetic response and pity almost always aroused by impersonators of this role was not felt in the least. And so the whole tale of the opera fell flat and colorless, nor were there any signs of the customary tears at Butterfly's tragic end. Indeed it seemed all in the day's work and quite as a matter of course.

One pleasurable feature of this performance was Leon Laffitte's splendid singing as Pinkerton. He made the young lieutenant a plausible figure to the eye and endowed him further with the virtues of musical taste combined with fine natural tenor tones. Another pleasurable feature was the orchestra, which, under Mr. Moranzoni, not only brought out but enhanced every beauty, both obvious and concealed, in this well known score. Suzuki, played by Mme. Swartz-Morse, and Sharpless, by Ramon Blanchard, were familiar impersonations; likewise the Goro of Pini-Corsi. Elizabeth Reeside was a new Kate Pinkerton.

"Don Giovanni," February 20.

For the first time this season and with an "all star" cast Mozart's always youthful and vivacious opera, sparkling with life, genuine wholesome comedy and many charming melodies, was given before a large and evidently much pleased assemblage. With few exceptions it was the same cast as that which took part in last season's performances.

Again Don Giovanni was sung by Vanni Marcoux, who last year, by his masterful impersonation, brought down the house and incidentally also the curtain on his head, inflicting a serious scalp wound. This year there was no such unfortunate ending to mar his superb impersonation and authoritative singing of the role. His Don is a wholly illusive figure, graceful, fascinating, daring, a conqueror of women to the life. Careful study and an aptitude to throw himself body and soul into the various characters he endeavors to portray are among the chief qualities of this great artist; no wonder, then, that his impersonations are so completely finished as to leave room only for admiration and praise.

Emmy Destinn and Elizabeth Amaden repeated their performances of last year as Donna Anna and Donna Elvira, respectively. The Zerlina was Maggie Teyte.

Paolo Ludikar's Leporello is one of the best we have been given to enjoy and his intelligent conception of this difficult role as well as his singing left little to be desired. To Mr. Tanlango was allotted the usually commonplace role of Don Ottavio, and he deserves much credit for having succeeded in making it actually interesting; his sweet lyric tenor is well suited to Mozart's style of music. Mr. Tavecchia sang and played Musetto in the buffo style and was very amusing and clear throughout. Mr. Mardones was a sonorous and imposing commendatore. Andre Caplet conducted with much finesse and taste and with due appreciation for the delicate beauties of this immortal score.

"Tosca," February 21 (Evening).

In place of "Madama Butterfly," which was given in the afternoon, owing to the indisposition of Mary Garden, "Tosca" was substituted at the eleventh hour, the first time a change of this kind has been made necessary this season; it was given at popular prices, and there was a very large audience present. For this first time in Boston, Elizabeth Amaden essayed the part of Tosca, and though clinging for the greater part of her impersonation to the traditions of the role, she showed unmistakable gifts as an emotional actress, being tender or passionate or intensely dramatic, as occasion demanded. Vocally also she was at her best, the music lying well within her range and powers, and she sang with much beauty of tone and ardor;

"Vissi D'Arte" has seldom been done better here. One of the greatest tributes to her dramatic action was the spontaneous round of applause she received from the galleries when she stabbed the villain, we mean Scarpia, an incident worthy of record in these columns, because it is rather unusual at the Boston Opera House.

Henry Danges took the part of Scarpia and gave an excellent account of himself, both vocally and histrionically. His Chief of Police was less brutal than others we have seen, but none the less sinister and effective. Vincenzo Tanlango was Cavaradossi, and, though he deserves credit for his portrayal of the part, it cannot be denied that his voice is not as yet ripe and strong enough to meet the requirements of this music; too often was he compelled to force his tones. Other parts were in familiar hands. Mr. Maranzoni conducted and to his efforts and



Photo by Ruttenberg, Boston Opera Company.
VANNI MARCOUX,
As Archibaldo in "The Love of the Three Kings."

hard work, we owe a performance that ran remarkably smooth, when taking into consideration that, owing to the sudden change of operas, the principals sang without rehearsal.

Sunday Evening Concert, February 22.

Maggie Teyte was heard at the Sunday concert in two "Ariettes Oubliées," by Debussy; "Ma chevelure," by the same composer; "Serenade," by Zandonai; "Moonlight Song" and "An Open Secret," both by Cadman, and "The Little Gray Home in the West."

Henri Danges, the young French baritone, proved himself to be a fine "discur" as well as a finished singer by his beautiful rendition of "Vision Fugitive," from Massenet's "Herodiade"; Mephisto's serenade, from Berlioz's "Damnation de Faust," and finally, as an encore, the delightful berceuse of Mozart. Mr. Tanlango contributed a group of new songs by Tosti, adding as an encore, amidst much applause, the famous "Donna e Mobile," from "Rigoletto."

P. Henrotte, concertmaster of the orchestra, played the concerto by Mendelssohn and played it very well indeed, with much feeling, expression and excellent technic. He added two smaller pieces with piano accompaniment, namely "En Bateau," by Debussy, and the "Fantaisie Impromptu," by Pierné. In his accompaniment of the concerto Charles Strony was duly restrained. The orchestra numbers were Weber's "Jubel" overture and the suite No. 2 from Bizet's "Arlesienne." The concert ended by the quartet from "La Bohème," with Mmes. Teyte and Berisa and Messrs. Tanlango and Danges.

"Monna Vanna," February 23.

After an interval of many weeks "Monna Vanna," which received its American premiere in this city, was performed for the third time this season before a very large gathering and with the same admirable singers. Much has been written in these columns either in praise or criticism of Fevrier's musical setting to Maeterlinck's poetic drama, after the local and now the Chicago and New York pre-

mieres; still and in spite of the general weakness of the score, there are many very beautiful moments especially in the second act, and the performance as a whole aroused much enthusiastic applause. Vanni Marcoux repeated his truly remarkable impersonation of Guido and confirmed the best that has been said and resaid of his wonderful versatility as an actor, his perfect diction and beautiful singing. As in his other roles, he succeeds in creating and maintaining the illusion that he is not portraying certain characters but actually living their lives, and this is the greatest achievement an actor and a singer may aspire to. The audience was quick in realizing this and Marcoux was obliged to respond to several personal curtain calls.

Mary Garden, apparently recovered from her recent indisposition, again was the admirable actress who has secured for herself a place wholly unique on the operatic stage. She sang the music in her own peculiar and no too pleasant style but, by the manner in which her portrayal of Vanna was received, it can be said that her audience liked it whatever the style. Lucien Muratore, as Prinziville, was in the best of voice and sang with great assurance, brilliancy and robustness. His aria, "Elle est a moi," could not be rendered with more fougue, passion and enthusiasm and he was much applauded. It is, by the way, one of the brightest spots of the score. Mr. Ludikar again was cast and well cast as Marco, singing and playing the part with his accustomed intelligence, reserve and taste. Others in this memorable cast were Mme. Swartz-Morse, who took the male part of Vedio, and Taddeo Wronski, in the small but important role of Trivulzio.

Andre Caplet gave as usual a very competent and authoritative reading of the score and Mr. Urban's beautiful settings were again greatly admired.

"Trovatore," February 25.

To celebrate the return to Boston, for the balance of the season, of Maria Gay and Giovanni Zenatello, another performance of this well worn opera was given, and doubtless attracted by these singers a good sized audience was on hand. Maria Gay's voice is one of great beauty and purity, and her deep chest tones were richer and fuller than ever. As a dramatic singer, she also compelled unstinted praise. Miss Amsten also was in excellent voice. Zenatello sang his music with his well known beauty and clarity of tone and was enthusiastically received, as was also his wife, Mme. Gay. Both showed signs of their recent bereavement and the audience in turn showed their sympathy to these singers, who are great and well deserved favorites here. Mario Ancona sang intelligently and acted capably. Vocally, his performance was one of the best features of the evening. Mr. Moranzoni conducted.

"Otello," February 27.

"Otello," Verdi's most serious effort along modern lines, was given its first performance this season, featuring the welcome return of Lucille Weingartner as Desdemona and of Felix Weingartner at the conductor's desk. Giovanni Zenatello again sang the title role and Antonio Scotti repeated his famous impersonation of Iago. With such artists in the principal roles, one of the finest performances of "Otello" was assured and this indeed proved to be the case. Therefore there should have been a capacity audience; as it was it was only of fair size, and though thoroughly appreciative and at times vociferously so, it must have proven a distinct disappointment to Henry Russell and his associates, who work hard to give this city the best talent available and a most varied repertoire and to maintain the high standards they have set.

Mme. Weingartner's fine voice, though not entirely under her control in the first act, has seldom been heard here to better advantage; indeed it has further improved and matured since last season. Her acting and facial expression also were above the ordinary.

Zenatello's Otello has already justly won admiration and praise in this city and these columns and, in fact, it is safe to state that he has made the part his own here. Never, however, has he played it with more intelligence, discrimination and virility and never was the fight of his love and faith in Desdemona against the poison Iago infiltrates into his heart, most terrible of them all, jealousy, and the crescendo of his battered feelings up to the tragic climax more skilfully shown. His admirable voice, ringing, trumpet-like, and powerful and in the more tender passages, flowing warmly like rich old wine, stood by him and was the other pleasing feature of his impersonation.

Mr. Scotti portrayed the fiendish and malicious Iago. Elvira Leveroni, a pleasing and youthful Emilia, was most satisfactory both by her presentation and singing of the role; others in the excellent cast were Messrs. Pini-Corsi as Cassio, Fusco, Mardones and Pulcini.

Of the conducting of Felix Weingartner, too much cannot be said in praise. When it is considered that he had arrived in the city only the day before the performance, the result is all the more sensational and remarkable; only

(Continued on page 64.)

CHICAGOANS HEAR MINNEAPOLIS PLAYERS.

Orchestra from the Northwest Delights Large Audience—Flonzaley Quartet Repeats Schönberg Work—Apollo Club Sings "The Music Makers" by Elgar—Mendelssohn Club's Second Concert—General Items of Current Interest.

Last Sunday afternoon, February 22, Washington's birthday was celebrated at Orchestra Hall by the coming of the Minneapolis Orchestra, which played to a large gathering on this its third annual visit to Chicago. Emil Oberhoffer, a master in program making, chose most interesting selections for his concert here. The program was made up of the overture to "Oberon," Brahms' second symphony, a "Ballet Suite" by Reger (which was a novelty to Chicago) and the Sibelius "Finlandia." Julia Claussen was the soloist and was heard in arias from Hallström's opera, "The Bride of the Mountain King," and in a group of three Wagnerian songs. Minneapolis may well be proud of its orchestra, conductor and players, as on this occasion they surpassed anything they had ever done here. The "Oberon" overture was played with enthusiasm and the climaxes were stupendous in magnitude. This number as well as the Brahms second symphony was read by the conductor without notes. The symphony—the real backbone of the program—was given an interesting and scholarly reading. Mr. Oberhoffer has his players so well trained that his least gesture is understood by the men and the effects obtained are excellent.

Not satisfied with bringing a greatly improved organization to our city, Emil Oberhoffer wanted also to bring with

him a novelty and for the first time in Chicago the Reger "Ballet Suite" was presented. The suite is divided into five little numbers, "Columbine," "Harlequin," "Pierrot and Pierrette" and "Valse d'Amour," the last named selection being so well received that it had to be repeated. As to the composition itself, it was most interesting. It is built upon the lines of the modern French ideals and some of the passages could have been written by Debussy and Charpentier, with the exception of the "Valse d'Amour," built upon Viennese waltz music.

In the "Pierrot and Pierrette," Cornelius van Vliet, the distinguished cellist of the Minneapolis Orchestra, was given an opportunity of being heard in solo playing and his work called for the highest praise. He was much applauded and had to bow acknowledgment to long and well merited plaudits.

Mme. Claussen, the distinguished contralto of the Chicago Grand Opera Company, sang her selections admirably and was compelled to give several encores. She was in glorious voice and shared in the triumph of the afternoon. Emil Oberhoffer deserves credit not only for the magical manner in which he conducted his orchestra to victory, but also for the most artistic accompaniment furnished the singer and he was the bright star of the day. The invasion of the Northwest orchestra again was one of the main attractions of the present season.

FLONZALEYS REPEAT SCHÖNBERG QUARTET.

Sunday afternoon, February 22, at the Fine Arts Theatre, the Flonzaley Quartet repeated the Schönberg D minor quartet and added the Mozart quartet and one by Haydn. They again won the admiration of a large and enthusiastic audience.

MARIE KRYL AND RUTH RAY GIVE RECITAL.

Marie Kryl, pianist, and Ruth Ray, violinist, were heard in a joint recital at the Fine Arts Theatre last Monday evening, February 23. Miss Kryl has been heard in Chicago on several occasions and though yet a mere child, she plays with the virility of a grown person and won well deserved applause after her rendition of the Tchaikovsky B flat minor concerto, the only number heard by this reviewer.

Miss Ray also has been heard often here and she, too, is yet a very young lady. On previous occasions her playing called for the highest praise, and on this instance she again deepened the favorable opinion formulated and came in for a large share of the success of the evening. Both young ladies are pupils at the American Conservatory. Miss Kryl is from the class of Henriot Levy and Miss Ray from Herbert Butler's class.

HOSPITAL BENEFIT AT ORCHESTRA HALL.

At the benefit concert given by the Woman's Auxiliary of the maternity and children's department of the Post Graduate Hospital, last Tuesday evening, February 24, Mme. Julia Claussen was the brilliant star of the affair and won an overwhelming success. The house was prac-

tically filled and the concert proved a success, both artistically and financially.

FREDERICK PRESTON SEARCH'S ENGAGEMENTS.

Last Tuesday evening Frederick Preston Search played in Winona, Minn., and Wednesday evening at St. John's University, St. Cloud, Minn. Thursday he gave a recital in Fargo, N. D., and will play next Tuesday in Aberdeen, Wash. Mr. Search is en route to Portland, Ore., where he will appear during the latter part of the week.

CHAMBER MUSIC CONCERT AT KIMBALL HALL.

Saturday afternoon, February 28, a program of chamber music was given by Mr. and Mrs. Herbert Butler and Robert Ambrosius. The program was given under the auspices of the American Conservatory and took place at Kimball Hall. Mr. and Mrs. Butler were heard in the suite for violin and piano by Sinding and Mrs. Butler, pianist, played the Liszt Spozalizio from "Annes de Pelerinage" and the "Schulz-Evler's Arabesque on "Blue Danube Waltzes" and with the assistance of Mr. Butler, violinist, and Mr. Ambrosius, she performed the Tschakowsky Trio for piano, violin and cello.

HANNA BUTLER'S STUDIO TEA.

Hanna Butler and Grace Hickox gave a studio tea on Saturday afternoon, February 21. Genevieve Barry, Mary Harris and Otis Adams sang. Speaking about Mrs. Butler, one of her pupils, Mrs. C. G. Alexander, of Highland Park, appeared as Josephine in the production of "Pinafore" at Ravinia Park, Saturday, February 21. Mrs. Butler, who has returned from a successful recital in Dubuque, will be heard before the Cuttine Club of Rock Island, on Tuesday, March 3.

AGAIN THE ONE PER CENT.

In the Chicago Tribune "Line O' Type or Two" Column the following item appeared on date of February 20:

"The general manager of the Telephone Company acknowledges that the service is not only 99 per cent. efficient, thus officially contradicting the prevailing notion that the service is perfect. When, in taking down the receiver, you hear the flutter of wings and the soft twanging of harps, you will know that the one per cent. of inefficiency has been overcome."

CLARENCE EDDY GIVES ORGAN RECITAL.

Clarence Eddy gave an organ concert at the North Shore Congregational Church last Thursday evening, February 26.

LEONORA ALLEN ENGAGED AS SOLOIST ON MINNEAPOLIS ORCHESTRA TOUR.

Leonora Allen, who has been in great demand this season, appearing with the leading clubs in the country and again last week singing the soprano role in Dvorák's "Stabat Mater" with the Apollo Club of Chicago, has been engaged as soprano soloist on the Spring tour of the Minneapolis Orchestra, Emil Oberhoffer, conductor.

AMERICAN CONSERVATORY NOTES.

Saturday, March 7, a recital will be given by advanced piano pupils of Earl Blair, May Doelling and voice pupils of Mme. Ragna Linne at Kimball Hall.

Wednesday afternoon, March 11, Eric DeLamarter will give a lecture on the "Russian Art Song," with vocal illustrations by Mrs. DeLamarter in the Assembly Room of the American Conservatory.

Henriot Levy will give a piano recital at the Fine Arts Theatre on Monday evening, March 9.

F. WIGHT NEUMANN ANNOUNCEMENTS.

Mme. Schumann-Heink will make her only Chicago appearance in song recital at Orchestra Hall under the direction of F. Wight Neumann, Sunday afternoon, March 15.

Leon Sametini, violinist, and Rudolph Reuter, pianist, will give a joint recital Sunday afternoon, March 15, at the Studebaker.

Mischa Elman has been re-engaged by F. Wight Neumann for another recital to take place Sunday afternoon, March 8, at the Studebaker.

MME. BLOOMFIELD ZEISLER'S ANNUAL RECITAL.

Fannie Bloomfield Zeisler gave her annual piano recital before a large gathering at the Studebaker Theatre under the management of F. Wight Neumann, on Sunday afternoon. In honor of two recently deceased pianists and composers, Mme. Zeisler, among other things, played a romance by Emil Liebling and Pugno's "Serenade to the Moon."

APOLLO CLUB IN "THE MUSIC MAKERS."

Last Monday evening, February 23, the Apollo Musical Club, under the direction of its conductor, Harrison M. Wild, presented for the first time in this part of the country "The Music Makers," by Elgar, which was followed by "Stabat Mater," by Dvorák. The program annotator informs us that "The Music Makers" is a marvelous interpretation of poetic moods. An ode by Arthur O'Shaughnessy, describing the place and influence of the musician, is translated by Edgar into musical phraseology, with more of melody than is found in much of his work, and with a breadth and majesty of diction which show real inspiration. This reviewer, however, does not share the annotator's enthusiasm and finds that the composer of



FRANCES INGRAM
Management: Redpath Musical Bureau, Cable Bldg., Chicago, Ill.

SAMETINI
Holland's Greenes
VIOLINIST
Management: Redpath Musical Bureau, Chicago

ROSEMARY GLOSZ-ROSE
DRAMATIC SOPRANO
Few Open Dates for January-June
Apply OSCAR CONDON, 618 Orchestra Bldg., Chicago, Ill.

Lucille STEVENSON
(TEWKSBURY)
SOPRANO
Address: 4430 Berkeley Avenue, Chicago
Telephone, Oakland 1876

RAMON B. GIRVIN
VIOLINIST
American Conservatory, Chicago, Ill.

MARION GREEN
THOMAS N. MAC BURNIEY

MR. and MRS. HERMAN DEVRIES
Voice Production.
STUDIOS: 518-525 FINE ARTS BUILDING, CHICAGO
Public Recitals for Pupils, Fine Arts Theatre

BUSH TEMPLE CONSERVATORY
NORTH CLARK ST. and CHICAGO AVE., CHICAGO, ILL.
Kenneth M. Bradley, Director
A Professional School for Serious Students
Complete courses in every branch of Music, leading to Degrees, granted by authority of the State of Illinois.

A faculty of fifty instructors, of highest rank, including:

PIANO: Harold von Wikström, Madame Julia Bré-Klag, Edgar A. Nelson, Bruce Stewart Potter

VOCAL: Frank B. Webster, Madame Justine Wagner

VIOLIN: Guy Herbert Woodard

ORGAN: Edgar A. Nelson

ORATORIO: Dr. Theo. E. Allen

THEORY: Kenneth M. Bradley

PUBLIC SCHOOL MUSIC: Eleanor A. Smith, Anne McPherson

ACTING: Edward Drorak

EXPRESSION: Mae Julia Riley

The only Music School in Chicago with a DORMITORY FOR GIRLS
Illustrated catalog mailed free to any address

E. SCHWENKER - Registrar

BASSO CANTANTE
Auditorium Building, Chicago
Home Phone: Ravenswood 5774 Studio Phone: Harrison 4888

BARITONE
Voice Production Song Recitals
Three years assistant to Frank King Hart
Suite 609 Fine Arts Building, Chicago, Ill.
Phone Harrison 6888

Preparation for Oratorio, Opera, Concert,
in English, French, German, Italian

TELEPHONE, HYDE PARK 4100
Public Opera Performances for Pupils, Studebaker Theatre

"The Music Makers" is rather a musical mathematician deprived of inspiration. The work is very difficult, yet the intricacies were surmounted with great ease by this splendid body of singers called the Apollo Club of Chicago, and they gave of their best under the direction of Harrison Wild. The weak departments, namely, contralto and tenor, have been reinforced, or the good training bears fruit, as the results obtained from those two departments were of the same high standard or perfection as that recorded in the past for the basses and sopranos.

This Chicago Choral Society has seldom been heard to better advantage. The chorus and its director well backed by excellent accompaniments from the Chicago Symphony Orchestra, constituted the real enjoyment of the evening.

In "The Music Makers" the only solos are taken up by the contralto, this part being entrusted to Mildred Potter, who sang very well the music allotted to her voice and she even strengthened the good impression first produced by her solos in "Stabat Mater." In the last named piece the chorus again was the main factor, though the soloists gave their little bits well. Especially praiseworthy was the work of Leonora Allen, who, on this occasion, made her debut with our local organization. Miss Allen's voice is sweet, sympathetic, well placed and schooled. Her voice sounded fresh and young. She was beautifully gowned; she was regal to the eye. George Harris, Jr., tenor, scored only a very moderate success. Gustav Holmquist rounded up the quartet. Edgar Nelson presided at the organ and even though he appeared tired and had to leave his desk to recline in an easy chair during most of "Stabat Mater," he, as ever, gave a good account of himself.

The Apollo Club can well be pleased with the success of its production and great credit is due not only to Mr. Wild, but also to Carl Kinsey. Mr. Wild brought forth an excellent organization and Mr. Kinsey nearly packed Orchestra Hall and this, too, in one of the worst blizzards over experienced in the Windy City.

SECOND CONCERT OF MENDELSSOHN CLUB.

The second concert by the Chicago Mendelssohn Club attracted a large audience to Orchestra Hall on Thursday evening, February 19. Among the numbers heard were the "Vast Unnumbered Throngs," sung in memory of the late Emil Liebling; Cadman's "Undine"; Hammond's "The Liberty Bell"; Cornelius' "In the Midst of Life." The chorus, under the direction of its able conductor, Harrison M. Wild, sang well. Mabel Sharp Herdier, the soloist of the night, won much success by her rendition of D'Albort's "Medieval Hymn to Venus" and in groups of songs by Sinding, Foerster, Gretchaninow, Rogers, Carpenter, Campbell-Tipton and in the solo part of the Bach-Gounod "Ave Maria." Mrs. Herdier's work has been reviewed so often in these columns that it is only necessary to add here that she sustained her reputation as a brilliant soprano and once more won the full approval of both public and press.

ALEXANDER ZUKOWSKY PUPILS HEARD.

Last Monday evening, February 24, at the Chicago Little Theatre, in the Fine Arts Building, violin pupils of Alexander Zukowsky were heard in recital. Samuel Reis played the Godard berceuse from "Jocelyn" and De Beriot's "Air Varié" No. 6; Israel Berger was heard in the "Kreutzer" concerto; Lawrence Levy played the Rode concerto No. 6, and Rubin Davis performed the allegro of the Viotti concerto No. 2. Each pupil showed the result of good training and proved a credit to the class of Alexander Zukowsky.

MARY LINDSAY-OLIVER ACTIVE.

Mary Lindsay-Oliver, the well known pianist of Moline, Ill., has engaged Lucille Stevenson, soprano, and Gordon Campbell, accompanist to give a recital in her studio next Monday evening. As Miss Oliver informed this office, "This will draw a select musical audience here, as I don't seat many more than one hundred, but things are always most successful musically because of the right atmosphere of the studio surroundings. I believe strongly that music, like a sensitive plant, needs the right air to breathe in and you cannot put the finest vibrations in unsympathetic and inappropriate surroundings—hence my reason for not running any more concerts on a larger scale until Moline owes an adequate concert hall."

Speaking of Miss Oliver, she played at a recent meeting of the Moline Musical Club, which was held in her studio, and she performed the Tchaikowsky concerto in B minor, the orchestral parts being played on the second piano by Violet Nordquist, a brilliant pupil who has been with Miss Oliver for the last six years and is just now beginning to be her assistant.

CHICAGO NOTES.

Ilse Niemack, who made such a deep impression at her recent recital in the Fine Arts Theatre, has enrolled as a pupil of the Chicago Musical College and is now studying under the direction of Leon Sametini. Miss Niemack will continue her work under Mr. Sametini and will be heard in recital again before the close of the season. The Chicago Musical College may well be pleased to have Miss Niemack as one of its pupils; likewise, the young violinist

may well be satisfied to have been placed under the guidance of Leon Sametini.

Last Tuesday evening, February 24, the sixth faculty recital of the Northwestern University School of Music of Evanston brought forth Margaret Cameron, pianist, and Hedwig Brennemann, soprano. George A. Grant-Schaefer played the accompaniments. Among other songs Miss Brennemann sang "My Song of You," from the pen of the well known composer, Louis Victor Saar, of Cincinnati.

Bertha Mandelbaum, pianist, will be the soloist at the eighteenth orchestral concert to be given Sunday evening, March 1, at Sinai Temple. She will play the concerto No. 1, B flat minor, by Tchaikowsky, and a group of selections. The orchestra, under the direction of Arthur Dunham, will play selections by Auber, Delibes, Doppler, Helmesberger, Haydn and Tchaikowsky. Mr. Dunham will play an organ solo.

Mathilde Heuchling gave a song recital Saturday afternoon, February 28, in the Sherwood Music School studio. Miss Heuchling was assisted by Irene Peterson, accompanist.

Edna Gunnar Peterson, Pianist

Engaged for Spring tour, St. Paul Symphony Orchestra.

Mason & Hamlin Piano Used

Rose Lutfger Cannon, Contralto

Appeared with Apollo Club, Chicago, for seven consecutive times in the "Messiah."

Mrs. Hanna Butler, Soprano

Engaged to sing the "Creation" with St. Louis Symphony Orchestra in Peoria.

Mr. Albert Borroff, Bass-Cantante

Engaged for tour to Pacific Coast in February.

Mr. Albert Lindquest, Swedish-American Tenor

Soloist with Minneapolis Symphony Orchestra December 7th, immediately engaged for the National Swedish Saengerfest.

Clara Williams, Soprano

Engaged for twenty festivals with St. Paul Symphony Orchestra.

The Beethoven Trio

Otto Roehrborn, Violinist; Carl Brueckner, Cellist; M. Jennette Loudon, Pianist, on tour from April 27th to May 26th.

The Metropolitan Grand Opera Quartette

Just back from successful tour of the Southwest

Exclusive management:

GERTRUDE V. O'HANLON

Cable Building,

Chicago, Ill.

LATE CINCINNATI NEWS.

Cincinnati, Ohio, February 26, 1914.

The "Star Spangled Banner," in honor of Washington's Birthday, was the introduction to the fifth popular concert by the Symphony Orchestra, Dr. Kunwald, conductor, at Music Hall, February 22. Although not down on the program, the national anthem met with a ready response and the opening bars brought the immense audience to its feet. At the conclusion, applause swept the vast auditorium, testifying to the popular appreciation of this graceful act of courtesy on the part of the conductor. Tchaikowsky's "March Solennelle," the Weber overture "Oberon," a viola solo, "Maggioretta," by Hubay, played in an extremely artistic manner by Jacob Tushinsky, first viola of the orchestra, and Handel's Concerto Grosso No. 6 with basso continuo, with Dr. Kunwald at the piano, made up the first half of the program, which was varied enough to suit every taste, classical or popular. Dr. Kunwald, it will be remembered, appeared as soloist in the regular series of symphony concerts last year, playing the piano part of this Concerto Grosso as well as directing the orchestra. His performance at the popular concert Sunday was equally interesting and infused with his accustomed vigor.

In the second half of the concert Emil Heermann played with much tonal beauty the incidental solo in "Gondoliera," a pretty, melodious composition by Louis Victor Saar. Both the composer and violinist were enthusiastically applauded. The Dvorak overture "Carnival," Saint-Saens' "Danse Macabre," and a Strauss waltz "In's Centrum," rounded out the program, which was distinguished by very

fine work on the part of the orchestra, the sonority of tone and perfection of ensemble being especially noteworthy.

SYMPHONY SEASON MAY BE EXTENDED.

It is highly probable that the Symphony Orchestra's season, consisting of twelve pairs of symphonies and eight Popular concerts will be extended next season to sixteen or eighteen pairs. This plan is being considered in order to give the orchestra players a longer season. Both Chicago and Philadelphia have a longer symphony season than Cincinnati.

Conductor Ernst Kunwald's contract, which was for two years, expires at the close of this season, but it is confidently expected that he will be offered a five year contract. The affairs of the orchestra are in a very flourishing condition, the guarantee fund for another period has been subscribed, and the concerts both this year and last have been exceptionally well attended. The "Pops," increased this year by two additional concerts, have been sold out long before each concert, in fact, if these concerts were started at the same time as the regular season, instead of much later as at present, they would be equally successful, the public desiring to hear good music at a price within the reach of the average income being limited only by the population of the city and surrounding suburbs.

NEW STRING QUARTET.

Mrs. Adolph Klein gave a musicale at her home in Avondale last Friday to introduce the recently organized Culp String Quartet. This quartet is made up of symphony men and consists of Siegmund Culp, first violin; Ernst Pack, second violin; Carl Wunderle, viola, and Max Froehlich, cello. Among the favored guests Mrs. Klein had invited to hear these musicians were composers, writers, fellow musicians and well known music patrons. Mrs. Ernst Kunwald and Mrs. C. R. Holmes, former president of the Orchestra Board, were among those who hastened to congratulate the players on their fine ensemble at the conclusion of the program.

Although the members of this organization have been playing together only a short time, their rehearsals naturally having to take a subordinate place to the orchestra routine, their work was exceptionally good. The program consisted of the Mozart quartet in C major; quartet op. 18, No. 6, by Beethoven; "Andante cantabile," Tchaikowsky; two charming little folksong themes, "Volkslied" and "Märchen," by Komzak (the "Sousa of Austria"), and the first movement of the Dvorak "American" quartet in F major. Next season these artists plan to give a series of chamber music concerts, and judging by the excellence of the single concert in which they have been heard the venture should prove a great success.

PADEREWSKI'S RECITAL.

Paderewski appeared in a piano recital here last night, playing to a fairly large audience.

CINCINNATI NOTES.

Nine members of Frederic Shailer Evans' artist class representing talent of the first rank, participated in a delightfully given piano recital at the Cincinnati Conservatory of Music last Friday evening. Waller Whitlock opened the evening auspiciously with a poetic, finely polished rendition of the E minor valse of Chopin, and the berceuse, op. 38 of Moszkowski, and B flat minor etude of Mendelssohn. Lloyd Miller, a young musician of varied talents played exceedingly well the first movement of the D minor Mendelssohn concerto, while Mrs. Curtis Dougherty contributed the last two movements of the same concerto, playing with fine poetic insight and asserting a well developed, effective technic. A student of decided ability, Leonore Fries, won much praise by her playing of the first movement of the Hummel A minor concerto; Louise Iselhardt's playing of the Schumann "Abegg" variations showed a mature young pianist, whose phrasing, pedalling and entire manner of presentation breathe authority. Fanny Des Jardins, one of this city's very talented young girls, won much applause by her beautiful Mozart playing, which carried with it unusual promise. Bristow Hardin played with brilliant dash two preludes of MacDowell and Mendelssohn; Louise Bundschu, a well equipped young pianist, played attractively the first movement from the Schumann A minor concerto, and Mrs. Joseph Rawson, Jr., gave the sonata, E minor, of Grieg.

The Cincinnati Conservatory of Music was the scene yesterday afternoon of a very well given students' recital, participated in by members of the classes of Mrs. Edgar Stillman-Kelley, Helen May Curtis, Helma Hansen, Bessie Sterritt, Pier Adolfo Tirindelli, Marcan Thalberg, John A. Hoffmann, Leo Paalz, Theodor Bohlmann. Those taking part were Elizabeth King, Lida Fuhr, Lysle Gladys Drake, Anna Louise Luxon, Angela Margaret Weber, Madelaine Binswanger, Frieda Besuner, Martha Craver, Corinne Mabry, Estelle Brandewie, Thursa Cotham and John Thomas.

At the Northside Presbyterian Church last Thursday afternoon, two talented students of the College of Music afforded a great deal of pleasure to a large number of

their hearers, and as a result were highly complimented at the close of their program. The interpreters were Frances Johnson, soprano, and Emily Gaither, pianist.

The Tirindelli Concert, given under the auspices of the Norwood Musical Club last week, was one of the important events in the club's calendar. The program of the afternoon was devoted entirely to compositions by Signor Tirindelli, most artistically given by Clara Nocka Eberle, prominent member of the club, a post graduate pupil of Frances Moses; and Edwin Ideler, violinist, pupil of Sig. Tirindelli. The composer was present and enjoyed meeting the members of the energetic music club.

Louis Schwebel, of the Cincinnati Conservatory of Music faculty, gave a piano recital in Conservatory Hall last Monday night, which, despite the blizzard, attracted a large and distinguished audience. Mr. Schwebel is heard so seldom that his many admirers made a strenuous effort to brave the elements and were richly repaid. Opening his program with the beautiful Brahms sonata, op. 1, one of the most pianistic of this composer's works, he made a decisive impression at the commencement, which was maintained throughout. Mr. Schwebel played the twenty-four Chopin preludes with ease and distinction. Three novelties by Ernst von Dohnanyi formed an effective closing group.

JESSIE PARTON TYREE.

Carl Bernthaler in Newark, Ohio.

Press comments of the success of Carl Bernthaler, pianist and conductor of the Pittsburgh Festival Orchestra, in Newark, Ohio, are reproduced below:

Of Carl Bernthaler, the conductor of the Pittsburgh Festival Orchestra, an elective personality, a finished musician, and the idol of the Pittsburgh music world, we heard all too little in solo.

The familiar C sharp minor prelude of Rachmaninoff was splendidly done, while the rhapsody of Brahms was proof of his technical possibilities, the Grieg nocturne came with a delicacy and grace rarely heard. In his accompaniments, however, we had that rare treat, the understanding sympathetic temperament. Happy the singer who is supported by so wonderful a background. A thing of beauty heard only too rarely.—Newark (Ohio) American Tribune.

Carl Bernthaler, of whom Pittsburgh is so proud and fond, gave a beautiful demonstration of the absolute art of accompanying. Sympathetic, inspiring, wonderful in his appreciative, his background for the voice was a marvelous incentive to singing. Of his solo work, we heard too little. The Brahms rhapsody and the C minor prelude of Rachmaninoff were given with such absolute repose and excellence seldom heard, while the lovely Grieg nocturne, so delicately done, brought tears to the eyes. Mr. Bernthaler is a very great artist, a serious musician from whom we shall hear. At present he is conductor of the Pittsburgh Festival Orchestra.—Newark (Ohio) Daily Advocate. (Advertisement.)

Sousa Salmagundied.

John Philip Sousa was tendered a dinner last Sunday evening by the Salmagundi Club, which for the first time departed from its usual custom by having for its guest of honor a man concerned with the musical rather than the artistic world, and having women present. After the speeches, which eulogized the distinguished composer-conductor fittingly, a musicale was given, participated in by Virginia Root, William Morse Rummel, J. Lowrie Dale, Felix Lamond and Charles Naegle, Jr. Besides the foregoing the guests at Mr. Sousa's table included President Charles Vezin, Vice-President Ballard Williams, Mrs. Barnes and her nephew, Samuel T. Shaw, Mrs. Sousa, Miss Sousa, Mrs. E. A. Root and H. T. Waltman, chairman of the entertainment committee.

Mr. and Mrs. Francis Rogers to Give Recital.

Mr. and Mrs. Francis Rogers will give a program of songs and recitations in the Cosmopolitan Club Hall, 135 East Fortieth street, New York, on Wednesday afternoon, March 11, at three o'clock, Bruno Huhn assisting. This will be Mrs. Rogers' first public appearance in New York, although she has appeared in public in other large cities, including two appearances in Boston this year with Mr. Rogers.

Mr. Rogers joined with Mrs. Lilla Ormond-Dennis in a concert at the Art Workers' Club, Monday evening, February 23.

Chicago Opera Itinerary.

The first stop on the tour of the Chicago Opera was Cleveland, Ohio. Thence the company will go to Dallas, Tex.; to Los Angeles, Cal., for a week and San Francisco for two weeks. Returning eastward, it will give performances in Portland, Ore.; Seattle, Wash.; Denver, Col.; Wichita, Kan.; Kansas City, Mo.; Des Moines, Ia.; Omaha, Neb.; St. Joseph, Mo.; St. Louis, Mo.; St. Paul, Minn., and Milwaukee, Wis. The company will reach Chicago at the end of April and will disband until November.

First Actor—Is Jamison cast for a heavy part in that play?

Second Actor—Yes; he has to carry the leading lady across the stage, and the lovely lump weighs 200 pounds.—Lexington (Ky.) Intelligencer.

MELBA-KUBELIK CONCERT.

The Two Great Stars Give Memorable Performances.

"Tremendous" is the only word applicable to the extraordinarily significant event which took place at the Hippodrome last Sunday evening, March 1, when the Melba-Kubelik concert combination made its second New York appearance, and despite the appalling weather conditions attracted a large audience and roused it to a veritable frenzy of applause delight.

Melba was in excellent voice and gave a display of smooth tone production, flawless coloratura, and elegance of phrasing, which should have been heard by every local singing student as a lesson. It was vocalism of a marvelous kind and the audience shouted, stamped and clapped itself tired in limitless appreciation.

All the Kubelik musical refinement, exquisite taste, and true artistic instinct were in evidence in his presentations, and he came in for a tribute of honor of no less length or demonstrative than that extended to his distinguished partner.

To hear two such wonderful artists in a joint concert is to enjoy as famous a recital experience as the contemporary music world can offer. Following was the complete program:

Concerto No. 4.....	Vieuxtemps
Mr. Kubelik.....	
Aria, Lo, Hear the Gentle Lark.....	Bishop
(Flute obligato by Marcel Moysé.)	
Mme. Melba.....	
Aria, La Jolie Fille de Perth.....	Bizet
Edmund Burke.....	
Rondo capriccioso.....	Saint-Saëns
Mr. Kubelik.....	
Ave Maria (Othello).....	Verdi
Addio, La Bohème (by request).....	Puccini
Mme. Melba.....	
Caprice.....	Paganini
Zigeunerweisen.....	Sarasate
Mr. Kubelik.....	
Jewel Song (Faust).....	Gounod
Mme. Melba.....	
Toreador Song (Carmen).....	Bizet
Edmund Burke.....	

Alma Gluck to Sing for Charity.

Alma Gluck is to be the soloist at a concert to be given at the Waldorf-Astoria Hotel on Thursday afternoon, March 12, for the benefit of the Chrystie Street House, New York. This is a charity affair organized by prominent New York citizens to provide a temporary home for unfortunate and homeless young men and to assist them in seeking employment. The tickets for the concert are \$5 and \$3 each, while the boxes range in price from \$30 to \$50 each. Among the patronesses are: Mrs. Charles B. Alexander, Mrs. Cornelius N. Bliss, Jr., Mrs. Henry Clinton Backus, Mrs. James Creelman, Mrs. Frederick Edey, Laura J. Edwards, Mrs. William P. Hamilton, Mrs. Oliver B. Harriman, Mrs. John A. Hartwell, Mrs. Henry Baldwin Hyde, Mrs. Brayton Ives, Mrs. Darwin P. Kingsley, Mrs. J. Van Vechten Olcott, Mrs. John E. Parsons, Mrs. Ogden Mills Reid, Mrs. James Roosevelt, Mrs. Theodore Roosevelt, Jr., Mrs. Alexander Rübel, Mrs. A. Murray Young.

The Auxiliary Committee, under whose auspices the concert is being given, consists of: Mrs. S. C. Van Dusen, chairman; Eva Buckingham, Mrs. Stanley W. Dexter, Anna Deas Duane, Laura Jay Edwards, Mabel Davison, Isabel Bicknell, Edna Shethar, Mrs. James R. McKee, Eugenia B. Stein, Mrs. Leonard Dalton White, Mrs. Edward McK. Whiting, Mrs. Francis H. Griffin, Amy Schermerhorn, Mrs. G. Thurston Seabury, Mrs. Lowry Gillett, secretary.

Music School for Colored People Program.

The third annual concert for the benefit of the Music School Settlement for Colored People will be held Wednesday evening, March 11, at Carnegie Hall, New York, at 8.15 p. m.

Colored musicians, who have already won serious attention from the musical public, both for composition and performance, will present the program of negro music. The two previous benefit concerts, given in 1912 and 1913, awakened wide interest and showed clearly that the trained colored musician could use and develop with art his musical inheritance.

The program of March 11 presents a chorus trained by W. M. Cook, which will sing plantation melodies and the developments of negro folk songs. Henry T. Burleigh, baritone at St. George's Church, Stuyvesant square, New York, will sing numbers of Co'ridge Taylor, and by contemporaneous negro composers, and the Negro Symphony Orchestra will perform compositions of Europe, Tyers and Cook.

One of the interesting features of the concert is the first appearance of R. Nathaniel Dett, pianist, who will play original compositions on negro themes. The ma-

jority of these musicians have donated their services in order that the entire proceeds of the concert may go to the settlement school, 257 West 134th street, New York.

Classic Dance at Manuscript Society Concert.

At the third private concert of the Manuscript Society of New York, Franz X. Arens, president, given at the National Arts Club, Gramercy Park, February 27, a novelty was performed, Bertha Remick, of Boston (who once before presented a sonata on classic forms for piano and violin), contributing "Tone Pictures" (manuscript), illustrated in rhythmic pantomime and danced by Mildred Anderson, of Washington, D. C. Miss Remick played on her "ideal harp" much of the music illustrating the primitive dance, and later used the piano, the highly original music presenting definite links in the development of the dance. In flowing Grecian robe, with bare feet and limbs, Mildred Anderson was an enticing picture of loveliness and grace, her beautiful face expressing every shade of emotion and temperament. Miss Remick too formed a sweet picture in her white costume, and her explanation of the music and its meaning was lucid and interesting.

Lisbet Hoffmann played two of the "Lyric Studies," by Eleanor Everest Freer, that champion of song in English; these are piano pieces of effective features, pianistic, fluent, original. The pianist had evidently put devoted admiration into their assimilation, playing from memory, with dash and confidence. The music and its performance were loudly applauded. Maryon Martin, mezzo-soprano, sang five melodious songs by Beatrice Bunn, of St. Louis, with finely worked out refinement of expression and beauty of tone. There is a great climax in "Dawn," and Mrs. Bunn's "Paradise" (Omar Khayyam) is beautifully expressive, all of the music being most singable.

John Prindle Scott was represented by three manuscript songs, sung by William Simmons, of which the text of "Johnnie Sands" (a humorous ditty) was also by Mr. Scott. These songs have fluent melody and natural harmony as a basis, and were well sung by Mr. Simmons, baritone. It is announced that an evening of songs by Mr. Scott is to be given at the Musicians' Club.

Following the program an hour of social commingling enabled all who desired to meet the composers and artists of the program, Mrs. Freer and Mrs. Bunn being the only absentees.

Mozart Quartet Program.

The Mozart Quartet—Helen MacNamee Bentz, soprano; Mary Esther Newkirk, contralto; Charles Aiken, tenor; Charles J. Shuttleworth, bass; a well known and highly esteemed Philadelphia organization, afforded a pleasant evening to a fair sized audience on February 20. Alois Trnka, violinist, assisted with three compositions by Kreisler and the Wieniawski "Souvenir de Moscou." He displayed his skill to best advantage in a "Caprice Viennois," the double stopping being done evenly and with a tonal warmth that other offerings at times lacked. Mr. Aiken gave Brahms' "Der Schmied" with good effect. His singing is polished. Mrs. Bentz sang a "Chant Provençal," Massenet, delightfully. Mr. Shuttleworth's bass sounded well in Sullivan's "Drinking Song." "In the Calm Still Night" by Nevin was sung by him with fine feeling. The work of the quartet is most satisfying. The voices blend well and the treatment is scholarly. They gave Brewer's "Bedouin Love Song," Brahms' "Lullaby" and Clutsam's "To Sappho." The organization deserves encouragement.

Constance Purdy Gives Russian Program.

Constance Purdy appeared in Albany, N. Y., before the Woman's Club on the evening of February 26, singing three groups of Russian songs. The program was devoted entirely to Russian composers, and Miss Purdy's singing of her songs in their original language added much to the Russian character of the evening. The large hall of the Historical and Art Society was entirely filled by an audience, which was very enthusiastic over Miss Purdy's beautiful voice and her unusual dramatic ability.

Miss Purdy has been engaged by the Monday Musical Club of Providence, R. I., for a recital of Russian songs on April 3.

Gruppe Plays in New Castle.

Paulo Gruppe, the cellist, recently closed a short tour in New York State and on February 26 he appeared as soloist at a concert in New Castle, Pa., given under the auspices of the Handel Oratorio Society of New Castle. Mr. Gruppe played a varied and interesting program, including "Ligennertaun," by W. Jeral; "Souvenir," Drdla; "Serenade," Drdla; "Sonata," Wilhelm Tesch; "The Swan," Saint-Saëns; "Serenade," Victor Herbert; "Tarentelle." Other bookings closed for Mr. Gruppe are concerts in Brooklyn, Jersey City and Newark. A Pacific Coast tour will follow in the late spring.

A New Musical Institute in Paris.

Thousands of Americans, eager to study and to learn, make annual pilgrimages to what, to the mind of the musician, is still the fount of musical wisdom and inspiration—Paris; many more thousands yearn to go, but are prevented from accomplishing their heart's desire by conditions beyond their control, and to these latter the news of the establishing of a new institute that is to bear the name of Teleschool, and to be under the direction of Vincent d'Indy, will indeed be welcome.

No matter how one is to classify M. d'Indy among the composers of modern France, there is no denying that as a teacher he ranks foremost, not only in Paris, but throughout Europe, and the success achieved by the Schola Cantorum, of which institution he is the acting head, is proof



VINCENT D'INDY.
(Sketch by José Engel.)

sufficient that his methods withstand successfully the most rigid tests.

The idea of a musical school by correspondence came to d'Indy some years ago. The scores of letters he receives daily from all the four corners of the globe with requests for advice and instruction had made him frequently think that a school on the lines of the newly formed Teleschool would exactly answer what appeared to be an urgent need. The principal difficulty had been the finding of the right method of teaching, and this latter has been evolved after years of work and study on the part of M. d'Indy and Professor Serieux, his chief assistant.

The Teleschool is not only intended as an institution of musical education, it is to be a sort of a clearing house for the works and ideas of all the budding composers that care to ask the advice and the help of d'Indy, and the interest it has already awakened in Europe bids fair for its great success. The American student of music will do well to get acquainted with its prospectus.

Vincent d'Indy is well known to Americans both through his works and through the visit he paid to this country in 1905, when he conducted concerts in Boston, New York, Philadelphia, Washington, Baltimore and Brooklyn, cutting short his visit to hasten to the bedside of his dying wife. His compositions have been heard frequently in symphonic concerts in America, but his operatic works, although considered among his chef d'œuvres, are still awaiting production in this country. Among the latter, "Fervaal" has but recently achieved success at the Paris Grand Opera and at the Theatre de la Monnaie, Brussels.

D'Indy is a strict believer in musical tradition and, with many other musicians, he deprecates the modern tendency of sacrificing real musical thought to bizarre inventions. A great admirer of Debussy's talent, he is loath to recognize in him the founder of a new school of music and fears the influence exercised by the composer of "Pelleas et Melisande" and his followers. D'Indy holds that whatever progress is to be made in the world of music must be made on the foundation laid by the classics, and that new creations, to be of any real value, must find their inspiration in that source.

It may be of interest, however, that in explaining his motives in establishing the Schola Cantorum, M. d'Indy said: "A school of art, if it is to serve modern requirements, cannot and must not be a professional school," and this motto has been laid into the foundation of the Teleschool, and means that the new institution is to impart knowledge in the broadest sense of the word without the motive of turning out half-baked professionals.

"We welcome all who want to study, but we exact a true desire for musical knowledge, otherwise it would

cause only embarrassment and mutual dissatisfaction," declares M. d'Indy. "I believe in the musical future of America, and the Teleschool, in my opinion, will help to stimulate serious thought and pave the way in the proper direction. In any case, the new institution should prove a binding link, musically, between the old and the new world. If years of work and a knowledge of the subject should be of any value, then I do not hesitate in stating my utmost belief in the system of teaching as evolved by myself and Mr. Serieux. I do not say that we have discovered a new America in the musical world, but we have succeeded in evolving a method that is certain to bring positive results."

From Mme. Gerville Reache.

New York, February 24, 1914.

To the Musical Courier:

My "desertion" of the National Opera Company of Canada is being mentioned with insistence in the daily papers as one of the reasons for the predicament in which that organization finds itself at present. A flattering implication indeed, against which, however, I must protest energetically. I did not desert the Canada opera company; on the contrary, I made real sacrifices in order to help it over a critical pass.

When Max Rabinoff engaged me as leading contralto, my contract called for twenty-eight appearances in Canada and the United States this season. While the dates of those appearances and the cities in which they were to take place were not specified, it was distinctly stipulated that I was not in any case to appear this season on the Pacific Coast. When Mr. Rabinoff withdrew from the management of the opera company my contract, which was not transferable, lapsed automatically. New arrangements

ductor, Jacchia, "If still possible to save situation, will do my best." I sent the same telegram to Messrs. Baker & Bauer, adding, "Wire me immediately. Will try see Slezak tomorrow." To those telegrams (which, as the telegraph company informed me, were delivered) I received no answer whatever.

This is the whole story of my "desertion." I shall mention, furthermore, that in order to show my devotion to an organization of which I was not a regular member, I cancelled two profitable engagements, one at the White House on February 5 and one in Boston with the Handel and Haydn Society on February 8, and finally postponed, not without difficulty, a concert engagement I was to fill on February 2.

Such are the facts; I shall let the public place the responsibility where it belongs.

(Signed) GERVILLE REACHE.

Sabery d'Orsell Creates Sensation.

Sabery d'Orsell, an artist-pupil of Helene Maigille, created a sensation by her singing at the United Italian Societies musicale, at the Harlem Casino, for the benefit of the Columbus Hospital of New York, recently.

Amid a spontaneous outburst of applause, Miss d'Orsell finished her aria from the "Perle du Brésil" (with flute obligato) and in response to the ovation accorded her, sang "The Last Rose of Summer," a storm of handclapping acknowledging her exquisite singing of the old, but ever lovely song. Sabery d'Orsell (Mrs. Jack Beresford Nugent) was president of the ladies' committee, the honorary president being the Countess Spottiswood-Mackin. The Italian Consul, the president of the Bank of Naples, the Duke de Warren-Surrey, and several other titled Italian visitors now in New York, were present. His Excellency the Governor of New York was represented by Captain Fisk and his suite.

At the benefit of the Catholic Protective Society, under the august leadership of His Eminence Cardinal Farley, at the Liberty Theatre, Friday afternoon, February 20, the wonderful success of Miss d'Orsell of the preceding night was repeated. At the conclusion of her fourth encore, the great audience, including the distinguished reverend fathers seated on the platform, gave the beautiful soprano such an



SABERY D'ORSELL.

outburst of applause that had she been fortified with another song, she would have responded to the insistent demand.

She—So they returned your manuscript. It is too bad.
He—Yes; that's what the editor said about it.—Boston Transcript.

R. E. Johnston's Trio of Great Artists

YSAYE
VIOLINIST
GODOWSKY
PIANIST
GERARDY
VIOLONCELLIST

Singly or as follows:

Ysaye and Godowsky,
Godowsky and Gerardy,
Ysaye and Gerardy,
Gerardy, Godowsky and Ysaye.

This Trio in wonderful programs is booked to appear in many cities together.

Engagements Still to Be Filled by This Great Trio

New York	February 4th	Boston	February 21st
Philadelphia	" 5th	Detroit	" 24th
Chicago	" 10th	New Orleans	" 28th

For information, address:

R. E. JOHNSTON, 1451 BROADWAY, NEW YORK CITY
Knabe Piano Used

had to be concluded with Messrs. Baker & Collins. At that time, however, very few of the Canadian opera company's dates had been settled upon, and I was engaged for a limited number of appearances in the following cities: Two in Toronto, two in Cleveland, two in Detroit and one in Kansas City. It was understood that after my appearance in Kansas City, I would, whenever possible, accommodate Messrs. Baker & Collins. I did more than accommodate them; indeed, I went to a great deal of inconvenience to myself, even cancelling engagements in the East when the management of the company and several of the artists begged me to help them in their struggle.

While in Kansas City, I was thus prevailed upon to go on to Dallas. Then the organizers of the Houston performances threatened to withdraw their support unless I appeared with the company. I yielded to their entreaties, and sang Delilah and La Navarraise in Houston on February 12 and 14.

After that I returned to New York, where I was to sing in concert on February 22. In the interval I might have gone to Denver, but the management of the company never asked me to sing there, although they were announcing my forthcoming appearance in that city, as well as in Omaha and Des Moines and other cities not mentioned in my contract, for I had only promised to appear in Milwaukee and possibly St. Louis.

I may add that when I left Houston the management owed me (and still owes me) a considerable sum of money, although my contract called for payment before each performance.

In spite of all, when I read in the papers that the company was in a rather serious plight, I wired to the con-

CONCERT

Madame Alma Gluck, Soloist

TO BE GIVEN AT THE WALDORF-ASTORIA

THURSDAY AFTERNOON, MARCH 12th, AT THREE O'CLOCK

By the SYMPHONY CLUB OF NEW YORK, David Mannes, Conductor. Assisted by members of the Philharmonic and New York Symphony Orchestras.

TICKETS ON SALE at the Waldorf-Astoria or with Mr. ALBERT HILL SEABURY, 129 W. 72nd St., Tel. Columbia 9193.

Florence Macbeth an Opera Star.

In the appended press criticisms, it will be noticed that recent comments which appeared in the daily newspapers of Philadelphia and Chicago, all refer to the brilliant success of Florence Macbeth, the young American coloratura soprano, who made her debut this season with the Chicago-Philadelphia Opera Company in "The Barber of Seville," "La Sonnambula" and "Tales of Hoffman."

The Chicago notices follow:

"BARBER OF SEVILLE."

Miss Macbeth's initial appearance was an occasion of applause and flowers she will treasure in memory. Her first aria was stopped by a demonstration, and the "Shadow Dance" from Meyerbeer's "Dinora," which she sang during the "lesson scene," was so heartily acclaimed that she added the "Valse-ariette" from Gounod's "Mirelle." The tone is of beautiful, live quality, and her technique has facility and accuracy.—Chicago Inter-Ocean, January 15, 1914.

Miss Macbeth has a voice of flute like purity, and despite her youth she knows how to use it. The tone is warm, full of admirable carrying power. Her song is grateful in its ease and astonishing in its flexibility. It performs the most trying feats of agility with a precision comparable only to that of the instrument which the voice by its quality most vividly suggests. The articulation in florid passages is remarkable.—Chicago Daily Tribune, January 15, 1914.

Miss Macbeth has a charming, appealing personality and seems dramatically gifted. She made a decided success last night and might have taken a number of encores. Her singing of the "Una voce poco fa" established her at once in the favor of the audience. The "Shadow Dance," from "Dinora," which she interpreted in the "lesson scene," won an encore, when she gave a selection by Gounod. She was recalled many times at the close of the first act and retired almost smothered in floral tributes.—Chicago Daily News, January 15, 1914.

Florence Macbeth is the latest American soprano to score a triumph through the medium of the Chicago Grand Opera Company. She scored a decided success from her natural musical gift, which consists of a voice which is very flexible and very evenly developed, for its extremely sympathetic quality, and its extensive range.—Chicago American, January 15, 1914.

Such a voice has not been heard on the Auditorium stage in many seasons. It has a quality of ineffable loveliness, the soft, caressing, unforced loveliness which makes every note a sheer delight. When her aria, "Una voce poco fa," was half finished there was a burst of applause which threatened to stop the progress of the opera. Only after prolonged bows was she able to enter upon the second part of the number.—Chicago Daily Journal, January 15, 1914.

Florence Macbeth made her American debut last night and was most cordially received. She has the true coloratura voice, of pure quality and remarkable accuracy in all running passages and a surety in her vocal control.—Chicago Evening Post, January 15, 1914.

At the end of the aria, "Una voce poco fa," she was greeted with such hearty applause that she must have felt that she was among friends.—Chicago Examiner, January 15, 1914.

"SONNAMBULA."

"La Sonnambula" was received with Miss Macbeth in mind. The debutante's success of Monday night has been chronicled. Her performance last evening was also greatly to her credit. Range she has, and sufficient for the role. Her technical skill is notable. The quality is exceptional for a voice of the coloratura kind. Miss Macbeth was showered with flowers and generously applauded.—Chicago Inter-Ocean, January 20, 1914.

There is slight occasion to enlarge upon the estimate of Miss Macbeth's art made after listening to her debut last week. The voice is as beautiful as it seemed upon first hearing, and her command of its resources is even more comprehensive than was demonstrated upon that occasion.—Chicago Daily Tribune, January 20, 1914.

In the opera of "La Sonnambula" Florence Macbeth was naturally the chief attraction in the role of Amina. By nature she suits the character to perfection, being the personification of innocence in her acting and possessing a voice of remarkable sweetness and purity. She made the most favorable impression in the first act by her chaste singing of "Come per me sorenno," and quite distinguished herself in the brilliant aria, "Sovra il sen la man muosa," but it was in the aria, "Ah! non giunge," at the close of the third act, that she rose to the greatest heights, singing with such brilliancy, purity and finish that the audience was moved to enthusiastic applause, calling her before the curtain a dozen or more times. Evidently Miss Macbeth has an exceedingly bright future in store.—Chicago Daily News, January 20, 1914.

Miss Macbeth was the bright star of the performance. The music written for Amina is less coloratura than lyric in character, and to hear it sung by such a remarkable voice as is hers, gives a new feeling to even the most antique opera. Her performance was very much as it was in "The Barber of Seville," slightly nervous at first, afterwards warming to the score and ending with

a positive triumph. She has a voice among ten thousand; the pity is that better music was not found for her to sing during her two appearances here this season. She would have made a Cherubini to be remembered for a lifetime.—Chicago Daily Journal, January 20, 1914.

Miss Macbeth had the winsome grace of youth, was most unaffected in her action and sang with surprising surety. She does not force it at all, and the quality is always musical, with a coloratura that is clear and excellent intonation. The audience received her singing of the famous aria with great warmth.—Chicago Evening Post, January 20, 1914.

Some of Florence Macbeth's Philadelphia notices follow:

Bellini's old fashioned opera of "La Sonnambula" . . . was a great favorite with Adelina Patti years ago. It was in the character of Amina that she made her first sensational success, and coloratura sopranos have ever since regarded it with a kind of affectionate esteem. It will be recalled that Luisa Tetrazzini was heard in it two or three seasons back, and its revival last night was for the purpose of enabling Florence Macbeth to show how brightly and sweetly she could warble the florid and tuneful music in which the sleep walking Amina gives utterance to her sorrows and her joys.

There can be no question, however, as to the signal merit

isfying in every respect, and whose future appearances will be watched with interest.—Philadelphia Record, February 3, 1914.

"TALES OF HOFFMAN."

Musically one was in better company in the "Tales of Hoffman," in which Miss Macbeth, who is an excellent addition to the company, acquitted herself favorably as Olympia.—Public Ledger, Philadelphia, February 17, 1914. (Advertisement.)

John Finnegan's Success with Blauvelt.

John Finnegan, the Irish-American tenor, who incidentally sings German with flawless accent, and has an extremely ingratiating stage presence, won universal commendations on his tour in Maine with Lillian Blauvelt, as may be noted from the following newspaper opinions:

The tenor of the organization has one of the purest voices in the world today, and his rendition of the parts assigned to him justify his selection as a member of this powerful company. Like Mme. Blauvelt, he received repeated encores, to which he responded in a manner to add to the pleasure of the evening. Mr. Finnegan is still a young man and will doubtless, in the near future, achieve a reputation second to none in the musical world.—Berlin (N. H.) Reporter, December 18, 1913.

John Finnegan, the tenor, came fully up to the expectations of the audience. Although preeminently a star in the singing of Irish songs, yet his versatility enables him to present other selections most enjoyably, and his finest number, "Elisir d'Amour," by Donizetti, gave his splendid voice an opportunity to reveal some wonderful, rich and satisfying tones. "Oh, That We Two Were Maying" was a gem, and he gave full vent to the rollicking Irish humor in the "Low-Backed Car." "Mother Machree," an encore, was a beautiful bit of pathos that touched every heart.—Presque Isle (Me.) Star-Herald, December 18, 1913.

Mr. Finnegan, with his beautiful voice, charming beyond expression (not alone with his voice, but also with his charming personality), sang right into the hearts of his hearers, who demanded more and more; and got it, too. His sweet and soft tones, spun out like threads of gold, were a perfect delight. Could one ever forget "I Hear You Calling Me," or, in fact, anything he sang? He was all and even more than was anticipated.—Bangor (Me.) News, December 19, 1913. (Advertisement.)

Trojans Liked Kerr.

U. S. Kerr, the basso, is to give a return engagement recital in York, Pa., March 3.

Following his Troy (N. Y.) recital, the Troy Record, February 19, had the following to say of his recent appearance in that city:

ARTIST OF UNUSUAL TALENT AND ABILITY.

A large audience greeted U. S. Kerr, basso cantante, at his recital at Y. M. C. A. Hall last evening. Mr. Kerr was assisted by A. W. Burgemeister, pianist.

Mr. Kerr presented a varied program of German, Italian and English selections. His interpretation of the songs was excellent and he showed a wonderful command of a powerful yet sympathetic voice, holding the closest attention of his audience at all times. His opening number, "Am Meer," by Schubert, was most beautifully rendered, the selection showing to the full the flexibility of the voice and the ease with which the soloist mastered the most difficult passages. His rendition of the prologue from the opera "Pagliacci," by

Leoncavallo, was full of spirit and would have done credit to any opera star.

The accompanist, Mr. Burgemeister, was all that could be desired and was a worthy companion to the soloist. The number, Polonaise in A flat, as rendered by him, showed fully the technique of which the pianist is capable, and he was forced to respond to an encore.

Altogether it was a musical treat which Trojans could appreciate to the fullest extent, and both Messrs. Kerr and Burgemeister can always be assured of a warm welcome by the music lovers of this city.

Bauer Recital.

Only five composers are represented on the program which Harold Bauer will play at his next Aeolian Hall recital Saturday afternoon, March 21, but the list is one which the pianist believes will appeal both to piano students and to the general public. Among the numbers represented are the Brahms ballade in D minor, the Mozart fantasia in C minor, and César Franck's "Prelude, Choral and Fugue."

Chicago Symphony to Assist Choral Society.

The Marshall Field & Company Choral Society will be assisted by the Chicago Symphony Orchestra at its concert in Orchestra Hall, April 16.



of Miss Macbeth's performance. Brilliantly and beautifully sung, in a voice of admirable quality and with a consummate art of vocalization and freshly, brightly, sincerely and sympathetically acted, her Amina deservedly produced an extremely favorable impression, and Miss Macbeth must be recognized as one of the most gifted and promising among coloratura singers of the younger generation.—Philadelphia Inquirer, February 3, 1914.

The artist was Florence Macbeth, a young American girl, accredited with a London reputation.

While Miss Macbeth's vocalism did not cause to fade any recollections of the Melba, the Tetrazzini and the Sembrichs, the youthful singer did exhibit a sweet and well placed light soprano, which had no difficulties with the roulades and cadenzas of Bellini's score. The "Ah! non giunge" was breezily and charmingly given. The new artist is an interesting addition to Mr. Campanini's galaxy.—Philadelphia North American, February 3, 1914.

To the young soprano, Florence Macbeth, went an approval that quickly settled her status with local audiences. Miss Macbeth is not only graceful and pretty, but she has a really lovely voice and a delightfully easy, natural style of singing.

The Amina role was admirable for her, the music being suited to her voice and well within her compass. Her coloratura was fresh and fluent, without possessing that strident brilliancy that sometimes renders this style of singing tiresome. The quality of Miss Macbeth's voice is unusually fine. It is soft and musical and grateful to the ear. Best of all, she sings with an ease that bespeaks her future development vocally. It is quite apparent that she understands the danger of forcing her tones and intends to do her best without over emphasis. She is a young artist who is sat-



MESSIAH CHORUS AND ORCHESTRA OF LINDSBORG, KAN.

LINDSBORG'S "MESSIAH" FESTIVAL.

Thirty-third Annual Event to Be Held in April—Noted Soloists to Assist—Musical Club Organized—Current Affairs.

Lindsborg, Kan., February 10, 1914.

The thirty-third annual "Messiah" Festival will be held this year, April 5-12. "The Messiah" will be given by a chorus of more than 500 voices on Palm Sunday, Good Friday and Easter Sunday. Bethany Symphony Orchestra of forty pieces, under the direction of Forrest Schulz, will furnish the accompaniment. Alice Nielsen, soprano, will open the festival on Sunday afternoon, April 5. Eugen Ysaye will appear in a violin recital on Easter Sunday, April 12. Other outside soloists who will appear during the week are: Mme. Chilson-Ohrman (of Chicago), soprano; Enrico Palmetto, tenor, and Gustaf Holmquist (of Chicago), bass. In addition there will be recitals by several members from the faculty and concerts by the Bethany Band, Musical Art Society, Children's Chorus, and other organizations. In all there will be eighteen concerts and recitals during the week.

CHRISTINE MILLER'S SONG RECITAL.

Christine Miller appeared at the Bethany College Auditorium in recital and scored a brilliant success. Her wonderful art and her effective personality won the hearts of the audience from the very start. The program offered was not only highly pleasing but also instructive, which was especially appreciated by the large number of music students attending the conservatory. Miss Miller was accompanied at the piano by Arvid Wallin, of the conservatory faculty. His intelligent and sympathetic playing added much to the enjoyment of the evening. The program follows: "Awake, Saturnia" from "Semele," Handel; "My Heart Ever Faithful," Bach; "Come Again" (Elizabethan Love Song) 16th century; "Green Bushes" (Somerset Folksong) 17th century; "Where the Bee Sucks" (Shakespeare) eighteenth century; "Er, der herrlichste von Allen," "Du Ring an meinen Finger," Schumann; "Der Schmied," "Nachtigall," "Von ewiger Liebe," Brahms; "Payche," Palahilde; "Il est doux, il est bon" from "Herodiade," Massenet; "Idyls of the South Sea" (Eberhart) (written for and dedicated to Miss Miller), Cadman; "Don't Cease" (Dorsetshire dialect), Carpenter; "In Slumberland," E. R. Kroeger; "A Valentine" (written for and dedicated to Miss Miller) McMillan; "The Sea," (Wadsworth) (Dedicated to Miss Miller) Grant-Schaefer; "The Nightingale's Song," Ethelbert Nevin.

STUDENT RECITAL.

On Saturday afternoon, January 31, a student recital was given in the College Chapel. A very interesting program was rendered and the students performed their numbers creditably. The following program was given: Piano, sonata in F minor, op. 2, No. 1 (Beethoven), Roy Burkholder; vocal, "Without Thee" (D'Hardelot), "Nobody Saw"

(C. Loewe), Ruby Collingwood; violin, "Legende" (Bohm), "Serenade" (Schubert), "Perpetual Motion" (Bohm), Terence Pihlblad; piano, "Cantique d'Armour," (Liszt) Nocturne in F sharp, (Chopin) Scherzo in E flat minor, (Karganoff) Mrs. Tudor-Malm. The playing of Mr. Burkholder and Terence Pihlblad deserve special mention.

ARVID WALLIN IN PIANO RECITAL.

Arvid Wallin, pianist and teacher at the Bethany Conservatory, gave a recital Monday night. He rendered the following program:

Andante in F, Beethoven; gavotte in B minor, Bach; etude, op. 25, No. 11, nocturne, op. 27, No. 1, scherzo, op. 31, Chopin; rhapsodie, op. 79, No. 2, capriccio, op. 76, No. 2, scherzo, op. 4, Brahms. Mr. Wallin has a fine developed clean cut technic and he plays with fine musicianship. The Bach gavotte was especially well done. There was a good sized audience and at the conclusion of the program Mr. Wallin had to add two encores. He played a Czerny etude and a Debussy number.

MUSICAL CLUB ORGANIZED.

A musical club has been organized here. The purpose of this club is to take up the systematic study of musicians and their works, to have open discussions and to secure the services of good lecturers and performers for a series of recitals every year. This organization was launched by the students of the Bethany Conservatory of Music. The need of an organization of this kind has long been felt and great things are expected from it. The club is thinking of securing the services of Glenn Dillard Gunn or Felix Borowski, of Chicago, for a series of lectures. The organization started with a membership of 115 and no doubt the number will increase rapidly.

LINDSBORG NOTES.

The Musical Art Society will not repeat the work it gave at the fall concert, as has been the custom heretofore during the "Messiah" week, but will render an entirely new program. The program will be made up of shorter choral works and part songs. The most important numbers will be Brahms' "Song of Fate" and Kahn's "Storm Song."

A party of about thirty went from here to Wichita to attend the piano recital given there by Paderewski.

E. A. HAESENER.

Tina Lerner in Stockholm.

A cablegram from Stockholm reports another success added to the long list of triumphs which Tina Lerner has scored this season. There is scarcely an organization of importance with which the Russian pianist has not appeared, and everywhere her success has been nothing short of remarkable. Miss Lerner returns to America early next fall for a coast to coast tour under the management of Loudon Charlton.

MUSIC IN PITTSBURGH.

Pittsburgh, Pa., February 12, 1914.

Another splendid series has been announced for next season, the same being the Heyn Recitals, which have been giving much pleasure to the musical public for several seasons past. Mr. Heyn has been responsible for the appearance here of many of the greatest artists, and the announcement for next season includes musicians of international reputation. The first series will be given by Emmy Destinn and Dinah Gilly. These operatic artists will make their initial bow before a Pittsburgh audience. The date is October 20.

Alma Gluck and Efrem Zimbalist have been selected for the second recital which will take place on the evening of November 17. Both these artists are remembered for their splendid work in other appearances in this city. The third recital will be given January 8 by Mme. Schumann-Heink. The last recital will be presented by John McCormack, the famous tenor. This program will be given on Friday evening, January 29. This entire series will be under the management of Edith Taylor Thomson, the well known local manager, which really in itself insures a successful series. Mrs. Thomson has managed for several years the concerts of the Pittsburgh Male Chorus, Apollo Club, Mozart Club and also was the local manager for the appearance of the London Symphony Orchestra and many other affairs of note.

CASPER KOCH'S 1,000TH CONCERT.

Sunday afternoon, February 8, was the occasion of the 1,000th organ recital of Casper Koch, city organist of the North Side. The event was marked by a special program, in which the organist was assisted by Karl Blose (violin), Anthony Jawelak (piano), Emil Hennig (cello) and Kathleen Wood Neal (soprano). A souvenir program booklet containing a history of the first municipal organ recital series in America, was distributed.

EUTERPEAN CHORAL ACTIVITIES.

The Euterpean Choral, Charles Albert Graninger, director, in its next concert will be assisted by an auxiliary male chorus of selected voices in a program of compositions for male, female and mixed voices. The date is May 1, in Carnegie Music Hall. This concert will be presented for the approval of the associate members and the general public, after which it is possible that the chorus will ask their support on the reorganized basis of a mixed chorus, whose purpose will be the rendition of all forms of choral work.

HELEN HEINER IN NEW YORK.

Helen Heiner writes that she is having a great time in New York, enjoying her study with Herbert Witherspoon, the famous opera basso. Miss Heiner claims he is the "greatest ever," and we might add that Mr. Witherspoon has a pupil worthy of his best efforts.

HOLLIS EDISON DAVENNY.

MRS. KING CLARK

Mezzo
Soprano

American Tour
WHOLE SEASON 1914-15

Management, M. H. Hanson
437 Fifth Ave. New York

VIENNA AGAIN OPENS NEW CONCERT HALL.

Royal Academy Now Possesses Another Handsome Auditorium—Professor Ochs Scores Impressively—The Tango at "Parsifal"—Augusta Cottlow's Reappearance.

Vienna, February 1, 1914.

Wednesday was a great day for the Royal Academy. The little theatre of the Academy opened its doors at four o'clock in the afternoon for the first time to an assembly of specially invited guests, who passed an interesting afternoon listening to Verdi's "Masked Ball" under the spirited leadership of Director Bopp. Then the great hall of the Konzerthaus was crammed to the last seat in the evening for the eagerly awaited performance of the "Creation." Prof. Siegfried Ochs has lost no time in making his influential presence felt, he has already achieved wonders in the short time at his disposal, and his production of Haydn's "Creation" on Wednesday evening was for the choral division an auspicious sendoff indeed, marking what must be regarded as the virtual dawn of a new epoch in the history of this splendidly equipped institution.

Director Bopp is not the man to lag behind when events are marching, and his production of Verdi's "Masked Ball" on the afternoon of the same day was a vivid and finished piece of work, an achievement that in many ways equaled the feat of his famous colleague.

PROFESSOR OCHS' WORK.

"Good wine needs no bush." Laudatory comment on Prof. Siegfried Ochs is superfluous. He came here with a big reputation from Berlin and Wednesday evening's mammoth performance has made it bigger. Comment on the "Creation" is equally superfluous, and I content myself by pointing out that the amount of courage, enterprise and energy needed for its successful presentation is not only an undertaking of stately dimensions, but one that imposes no small strain on the imagination in these days of comforting mechanical devices for the saving of labor and thought, and those who were privileged to be present on Wednesday evening were astonished anew at the contrast between the frail, nervous figure of the man who had mustered and led his forces to such triumph, and the stupendous evidence of his creative genius swelling and pealing before them.

Professor Ochs has an extraordinary flair for hidden talent, his work is characterized by full blooded conviction and boldness of line, and his keen intuition and unflagging perseverance have welded the hitherto somewhat ragged choir into an harmonious, powerful and sonorous whole.

I spoke some time ago of the excellent material here lying dormant and its possibilities. Professor Ochs has realized those possibilities. Of the soloists I feel that the fine singing of Anna Kaempfert, soprano, and the tenor, Walter Kirchhoff, both of Berlin, deserves a word of special mention. I notice that a faction of the local press is grateful to Professor Ochs for his "courageous attempt" to wean public taste from the pernicious vagaries of the ultra modern composers! I positively was not prepared for the shock, for I have hitherto been under the impression that even an after classic, let alone an ultra modern, could with difficulty obtain a tolerant hearing here in Vienna, and have already touched upon the point in these columns. Haydn is perfectly safe, but I cannot help thinking that these gentlemen might have happened on some less fish blooded compliment, some heartier sentiment in recognition of the achievement of Professor Ochs.

NEW ACADEMY THEATRE OPENS.

The audience that assisted at the opening of the new Academy Theatre—a dainty little house in pure Empire,



A GROUP OF CONDUCTORS.
From left to right: Nicola Geisse Winkel, Julius Lehnert, Dr. Hans Richter and Paul Knüpfer.

white and gold on a crimson background, discreetly shimmering, softly shaded lights, gilded sconces, panels and the like—was, as I have said, convened by special invitation and in its way as interesting as the performance of Verdi's opera, "The Masked Ball." I noticed the Archduchess Maria d'Annunziata, Baroness Anka von Bienerth, Felix Weingartner, President Artaria, Baurat Hellmer, Director Botstiber, Alfred Grünfeld and many other notabilities of the social and musical world.

The performance went off splendidly and was very warmly received. The orchestra was good, a trifle too willing, perhaps, in the shattering forte passages. This must not

CONCERT TOUR

TETRAZZINI

**January to
May, 1914**

TOUR NOW BOOKING

For Information Regarding Dates, Address

W. H. LEAHY, MUSICAL COURIER, NEW YORK

be construed into a condemnation of the acoustic properties of the building, as it should be remembered that a new house must be "played in"—attuned to the vibration of sound waves—before judgment can be delivered. There was good metal in the chorus, and the bass soloists and the dramatic soprano did useful work. The tenor, Roman Lubineckyj and the coloraturist, little Fräulein Hessel, who played the Page, were very good. So much for the voices.

The acting, with the single exception of Fräulein Hessel, left ample room for improvement and the ill starred Count and his friend might to advantage have remembered that they were portraying gentlemen of quality. The staging was admirable, the performance as a whole well balanced and full of promise, and Director Bopp, who conducted with verve and spirit—and a firm hand—is to be heartily congratulated.

"PARSIFAL" AND THE TANGO.

Apropos of a small chuckle which I am loth to leave to die away in the dusty recesses of memory's lumber room—the atmosphere is still pregnant with the great romance cycle of the Holy Grail, there are still hordes of enthusiasts waiting and eager to assist at the further performances of "Parsifal," and I am reminded of an incident that took place on the occasion of the general rehearsal, which was conducted from 4 to 12.30 before a hundred odd press men in all its lengthy entirety—including intervals. Eight and a half hours of the eternal verities.

Toward midnight, during the final entr'acte, when we were all nodding in our seats, wrapped in the slumbrous atmosphere inseparable from lengthy productions of a more or less religious character, strange sounds were heard issuing from the orchestra. Faint but unmistakable, they speedily dispelled the fog of somnolence that had settled down, and galvanized us with one fell jerk into strained and painful attention. The cellist had found time hanging heavy on his hands and was sleepily picking out the—shall I say it?—stringy indecencies of a tango.

MME. LESCHETIZKY'S RECITAL.

The middle hall of the Konzerthaus was crowded on Friday evening by a brilliant and representative audience

eager to hear Gabrielle Leschetizky's first Vienna recital for the present season. Program:

Piano concerto, C minor (Köch. Verz., 491).....Mozart
Piano concerto, F minor, op. 21.....Chopin
Piano concerto, E flat major.....Liszt

Mme. Leschetizky played with all her well known virility and restrained passion, her sympathetic understanding of each composer's meaning was exceptionally marked, and, in a word, she spoke to us with the "voice of authority." The Liszt number was very fine. Characteristically rendered, it served perhaps to display her peculiar attainments best. Her velocity in the tempestuous finale was a rousing display: everything locked crisply, waiting for the impact of the orchestra—the final rush. Nedbal, who led with his customary fire and generalship, was not wanting, and the "rush" just alluded to was followed by a second, no less sweeping—for the platform. Mme. Leschetizky's second recital will be given on February 7 in the "Kleinen Saal" of the Konzerthaus.

A NEW LEHAR OPERETTA.

The launching of Lehar's latest work in Vienna, "Alone at Last," performed on Saturday evening for the first time at the Theater an der Wien, was a triumph of the first magnitude and—in its proper world—the event of the season. The plot is laid in Switzerland; the action, in keeping with modern form, centers in two persons only, the eccentric American beauty, Dolly Doverland, and her exotic lover, a much manicured attaché.

I do not propose to quibble with the license employed by the librettists in laying the final scene "alone at last" in the touching desolation of a mountain peak—I am solely concerned with Lehar's music, which has taken a new and ambitious form. The second act constitutes a precedent in the annals of operetta. There is no spoken dialogue. Devoted to an impassioned love scene and orchestrated throughout, the music, although essentially Lehar, reveals here and there flashes of vivid Italian coloring and more than a suspicion of Wagnerian influence and gesture.

Ambitious indeed, but through it all one never loses sight of the lovable touch, the May fly dip and flirt of the captivating Lehar rhythm, the lilt and swing of the sensuous melodies that have made his name a household word. "Alone at Last" will not appeal to the masses as did its predecessors, but lovers of operetta pure and simple will find consolation in the two characteristic Lehar waltzes in G major, "Only He Who Has Loved" and A flat major, "We Two," in the first and third acts respectively. The leitmotif of the operetta, the slow B major waltz, "The World Is Fair," is possibly a trifle too heavily scored, too scholarly in style, to meet the popular taste.

AUGUSTA COTLOW PLAYS.

Among the shoal of young pianists bidding for recognition the name of Augusta Cottlow calls for mention. This talented young American paid us a visit on Monday and gave a recital in the little concert hall of the Konzerthaus. I append the program:

Toccata, C major (Busoni's arrangement for piano).....Bach
Nocturne, B major, op. 62, No. 1.....Chopin
Fantasie, F minor, op. 49.....Chopin
Norse Sonata, D minor, op. 57.....MacDowell
Reflets dans l'eau Danse.....Debussy
Marche Eroica.....Schubert-Liszt

I was unfortunate in arriving rather late, but heard good things of the Bach number and the MacDowell sonata. The unredeemed ugliness of the last number was a matter for regret, as I had no chance of gauging the artist's abilities. I was assured, however, that the unfortunate choice of the piece referred to had in no way dispelled the recollection of an artistic and enjoyable evening.

BUHLIG RECITAL.

Another recital which I regret to have been unable to attend was that of Richard Buhlig, the young American pianist, whose profile bears such a striking resemblance to that of Paderewski. I heard excellent reports of the Brahms and Beethoven numbers, and contented myself by

Arrigo Serato

ITALY'S GREATEST VIOLINIST

Will Make His First American Tour, Season 1914-1915



For all information address:

EXCLUSIVE MANAGEMENT, Miss Annie Friedberg
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.

CARL FRIEDBERG

ONE OF GERMANY'S GREATEST
PIANISTS

Acclaimed from European Press
"The Poet at the Piano"

FIRST AMERICAN CONCERT
TOUR FALL 1914

BALDWIN PIANO USED

FOR ALL INFORMATION ADDRESS

Exclusive Management Miss Annie Friedberg
Metropolitan Opera House Building, 1425 Broadway, N. Y.

Roderick White's Success in Leipzig

Roderick White, the well-known American violinist who has been concertizing in Germany, scored a pronounced success in Leipzig on the occasion of his debut in that exacting music centre, as will be seen from the following criticisms:



Roderick White developed most considerable technical gifts. His tone has not yet attained its absolute fullness, but is rich and warm and possesses attractive qualities. The young and promising violinist rendered among others a concerto in D minor by Tartini and Lalo's Spanish Symphony.—*Neue Zeitschrift für Musik, Leipzig, December 11, 1913.*

This young violinist possesses desirable, or rather excellent qualities, above all a rich, intense tone, technical dexterity

and a natural, lively interpretation.—*Leipziger Zeitung, December 8, 1913.*

This young violinist of modest demeanor, secured a thorough success for himself in the Kaufhaus. He owns natural gifts that fully qualified the applause he received. His tone is full and his conception refreshingly healthy.—*Leipziger Abendzeitung, December 8, 1913.*

A sensitive musician, possessing a soft, rounded tone, warm and soulful in the cantilene, a lyric poet of flowing and imposing technical abilities, splendid trills, clearly cut staccato, delicate tone formation and a decided trend toward grace, caprice and piquancy (Lalo's Spanish Symphony), a genuine musician, who turns all he touches into music. The young artist, who was warmly received, reaped special gratitude for the Tartini concerto in D minor.—*Leipziger Neueste Nachrichten, December 8, 1913.*

thinking that if he had played only half as well as he did at Mme. Leschetizky's reception, when his selections from Chopin attracted attention, the audience must have been well satisfied indeed.

GODOWSKY PUPIL APPEARS.

A very popular recital was that of the young pianist, Hans Ebell, who used to be a pupil of Professor Godowsky, and the middle hall of the Konzerthaus was the scene last Tuesday of quite a respectable uproar. His style is vigorous, crisp and fresh, and he had "something to say" in each number. His tone might to advantage be somewhat more controlled and rounded out, but here I may be doing him an injustice, as the piano was far from being what a concert hall instrument should be, the indistinctness in the forte passages being very marked. His program included: Beethoven's "Waldstein" sonata, op. 53; Schumann's "Kinderszenen" and sonata, op. 14 (concert sans orchestra), Liszt's "Sposalizio" and "Gnomesreigen"; Rachmaninoff's two preludes, op. 23, and Scriabine's three etudes, op. 8 and 42.

FRANK ANGOLD.

Zoe Fulton an Indefatigable Worker.

Zoe Fulton, the well known Pittsburgh contralto, bears a distinguished name, being the daughter of an Ohio judge—a branch of the same family that Robert Fulton, the steamboat inventor, belonged to—and a direct descendant of John Alden of the Mayflower fame on her mother's side. And this good substantial stock shows in the excellent work this young artist is doing.

During a large period of her last year of study at Ithaca, N. Y., her services were so much in demand as a church soloist, that she was compelled to sing at four different services every Sunday; two afternoon vespers, one at Sage Chapel, Cornell University, and following that another at the Unitarian Church, besides the regular morning and evening services at St. John's Episcopal Church.

These are samples of the press notices Zoe Fulton is receiving:

Zoe Fulton's well trained and admirable contralto voice was heard in the role of Nicklausse, and in acting she was sufficiently graceful, though not strikingly masculine, which was as it should be. The

famed barcarolle was so well sung by her that it was perforce repeated.—*Brooklyn Daily Eagle.*

Zoe Fulton as Nicklausse, Hoffman's friend, scored a big individual triumph when she sang the familiar barcarolle at the beginning of the second act.—*Baltimore (Md.) American.*

Zoe Fulton as Nicklausse was charming, and her singing of the barcarolle with Giuletta in the second act was one of the musical features of the evening.—*Buffalo Enquirer.*

The following is an opinion of her singing at Newark, Ohio, recently, where she gave a concert, accompanied by Carl Bernthaler, the well known pianist and conductor of the Pittsburgh Festival Orchestra.

Zoe Fulton is a wonderful young woman, absolutely indefatigable. She has gone far on the road to success and will go much farther. An American product, she reflects great credit on her teachers, on her energy and indomitable will. By her own efforts she has forged into the line of grand opera, and with a large oratorio experience besides she has entered the concert field. With her fine contralto voice of breadth and range and sweetness she will go far.—*Newark (Ohio) American Tribune. (Advertisement.)*

THUEL BURNHAM
TEACHER OF PIANO.
Pupil of Leschetzky and William Mason
119 Rue de la Tour (XVle) - - - - - PARIS

MADAME FITZ-RANDOLPH VOCAL STUDIO
26, Avenue du Roule - - - - - Neuilly-Paris

Charles BOWES Vocal Instruction
Studio: 10 Rue Herran, Paris

ARTHUR HARTMANN VIOLINIST
Personal Representatives: de Montieu & Klug, 6 rue de Villois, Paris 43, rue Gros, Paris, XVI

WAGER SWAYNE Pianists Prepared for Public Appearances
30 Rue de Prony (Pare Monceau) - - - - - PARIS

Jean de Reszke
53 Rue de la Faisanderie
Paris

MARQUIS de TRABADELO VOICE
4, rue Marbeuf

DELMA-HEIDE
30 Rue Marbeuf (Champs-Elysées), Paris
Maestro di Bel Canto Italiano
Prepares Singers for Opera and Concert in Italian, French, German and English

Jean Verd PIANIST
35 Rue Vincennes Paris

OSCAR SEAGLE
The Celebrated Baritone, Who Will Be in This Country from October to May
FOR TERMS AND DATES, ADDRESS
LOUDON CHARLTON, Carnegie Hall, New York

STUDY MUSIC IN PARIS
A. J. GOODRICH
Florence A. GOODRICH
PIANO, SINGING, HARMONY, MEMORIZING, COMPOSITION
ORCHESTRATION, TIME AND LABOR-SAVING METHODS
20 AVENUE VICTOR HUGO : : : PARIS

LAMPERTI-VALDA
SCHOOL OF SINGING
61 Avenue Niel - - - - - Paris, France
All Communications to Be Addressed to
Mme. GIULIA VALDA

ARTHUR ALEXANDER
TENOR
Teacher of Singing
14, rue Raynouard, Paris

AMERICAN TOUR
SEASON 1914-15
Management M. H. HANSON

PARIS WILL WELCOME BOSTON GRAND OPERA.

Henry Russell's Organization Awaited Eagerly
in the French Capital—Interesting Law-suits—The Passing of the Tango
Predicted—Three Fine Pianists.

Paris, February 17, 1914.

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

With the coming of the Boston Opera Company, which is announced at the Théâtre des Champs-Élysées for a season of ten weeks beginning April 20 or 27, Paris will have within its gates the best opera company which it has ever seen, with the exception, perhaps, of the aggregation presented by the Metropolitan Company during its short season a few years ago under M. Astruc's management. It will be a season of opera such as Paris has never be-



BERLIOZ CONDUCTING HIS "REQUIEM." (OLD CARTOON.)

fore had, judging by the artists announced, the length of the engagement and the catholicism of the repertoire.

The syndicate which has taken the Théâtre des Champs-Élysées for five years includes Otto Kahn, Eben D. Jordan, Sir Ernest Cassel, Baron d'Erlanger, H. V. Higgins, Lord Grimthorpe and Lord Rothschild; so there is no need to worry about the financial end of the season. A good many of these gentlemen have been regularly accustomed to go down into their pockets and help to pay the deficit left over at the end of the season at this or that opera house and they are surely ready and willing to do so here in Paris. It is very much to be doubted if they expect to earn any money from their opera season, though perhaps the letting of the theatre for the balance of the year for other enterprises may bring in enough to make up the probable deficit on the opera season. That is something, however, for the gentlemen themselves to worry about and not for us. We shall certainly welcome the splendid company which Henry Russell is to bring with him; we shall be glad to see Weingartner and Nikisch, who come all too seldom to Paris, and we shall be especially glad to hear the "fifty-five American girls" who are promised us in the chorus (or is it the ballet?).

And, by the way, with the closing of this five year contract, it looks very much as if the name of Gabriel Astruc would cease permanently to be associated with that of the great operatic project which took ten years to grow and only five months to die.

THE LUCY ARBELL SUIT.

Hardly a week goes by without some one in the musical world here in France being concerned in some case at

court. Lucy Arbelle, a singer, has been getting quite a bit of free space in the papers because the late Jules Massenet wrote a letter dated May 29, 1912, apropos of his opera "Cléopâtre," which is announced for production this season at Monte Carlo: "The role of Cleopatra was written for Mlle. Arbelle. She it is whom I designate for the creation of the role and its following presentations." Evidently Director Raoul Gunsbourg, of the Monte Carlo Opera, does not agree with the late M. Massenet's estimate of Mlle. Arbelle's ability, for he intends to produce "Cléopâtre" with Mlle. Kousnezoff in the title role. Mlle. Arbelle has brought suit at Monte Carlo to prevent him from so doing and judgment will be rendered on the 20th of this month. She has also brought suit to the same end in Paris against everybody she could think of, including M. Gunsbourg again, the heirs of Massenet, the librettists of "Cléopâtre," Henri Cain and Louis Payen, and the publisher, Heugel. This case will be heard here to-morrow. [Mlle. Arbelle lost her case.—Editor MUSICAL COURIER.]

AN OPERA LITIGATION.

M. Lusinski, who has the program privilege at the Opéra, and M. Broussan, one of the directors of that institution, also were to have washed their soiled linen in public this

THE TELESCHOOL

VINCENT D'INDY } Managing Directors
AUGUSTE SERIEYX }

Save the trouble and expense of a trip to Europe by enrolling in the TELESCHOOL, the most complete institution for the study of music by correspondence.

For general information and booklets, apply to Pierre Goly, Business Manager, 10, Avenue Charles Floquet, Paris, France.

Frederic Ponsot Seul professeur de chant diplômé par l'Univ. Catholique de Rome
151 Rue de Rome

DOCTEUR CONTA Cure and rejuvenescence of the voice by a special treatment of the mucous membrane of the nose and throat
OFFICE HOURS: 1 to 4
15 RUE DUFLOT, (Bd. Madeleine) PARIS

ARNOLDE STEPHENSON SOPRANO
Management: Daniel Mayer, London A. Dancelot, Paris

MARTINUS SIEVEKING Pianist
INSTRUCTION BY A NEW METHOD
Pupils limited 30, rue Théophile Gautier Paris, XVI

REGINA DE SALES TEACHER OF SINGING
Pupils Prepared for Opera, Oratorio, Concert
40 Rue de Villejust (Ave. du Bois de Boulogne), Paris
ELISABETH MACK Gesture Dramatic Action
LECTURE-RECITALS (especially for opera students)
French and English Readings Courses Begin April 1, 1914
America, October to April Address, care Musical Courier Paris, 43, rue Michel Ange

E. BERTRAN 28, RUE COPERNIC
Specialist in Voice Placement Opera Concert
CAMILLE DECREUS FRENCH REPERTOIRE COACH
With Ysaie in America January, February and March, 1914
Will receive pupils during April and May, 110 West 45th St., New York

L. d'AUBIGNÉ
Teacher of Singing
30, AVENUE KLEBER : : : PARIS

SHEET MUSIC IN PARIS
The only store carrying a large stock of German, Russian, English and American music as well as French music.
MAX ESCHIG
TWO STORES—
13 Rue Lafitte (Near Boulevard des Italiens)
48 Rue de Rome (Near the Conservatory)

CHARLES W. CLARK
AMERICAN TOUR SEASON 1913-1914
Direction: Redpath Musical Bureau, Chicago
BARITONE Dr. Frederick Clark, Personal Representative, 15 Rue Leonard de Vinci, Paris

past week, but at M. Broussan's request the trial was put over until March 30. It will be remembered that M. Lusinski claims that, when he went to interview M. Broussan about a renewal of his privilege, that gentleman requested the modest sum of 10,000 francs for his own use. M. Broussan, accused of this before his fellow director, M. Messager, by M. Lusinski, very promptly thumped the latter and is being prosecuted by him for assault. The evidence promises to be interesting.

THE TANGO TO GO?

Another musical court case is a suit for 20,000 francs "dommages-intérêts" brought by a prominent tango teacher, Professor Stilson, against Monseigneur Amette, Archbishop of Paris, because the latter has condemned the tango, forbidding it to "every Christian person," under which heading the archbishop naturally includes only Catholics. In his letter of condemnation the archbishop referred to the tango as "a dance of foreign importation, known under the name of the tango, the nature of which is lascivious and morally offensive"—a pretty strong indictment. Whatever may come of the case, it has produced a lot of good free advertising for Professor Stilson and his lawyer, whose name is mentioned with each account—not to forget the archbishop, either. Which leads one to reflect whether some of our own pulpit thunderers would thunder quite as loudly if they expected a suit for "damage of interests" as a result of their remarks.

And as for the tango, do not waste your time learning it, for I venture to predict that it will be quite unheard of again in three years, this prediction being founded on a scientific basis. Natural rhythm is either three or two, which accounts for the eternal life of the waltz and the long survival of the old polka, two step and one step—all more or less variations of the same thing. The tango is danced to an artificial rhythm—in fact, it is only the very best dancers who dance it rhythmically at all, most amateurs wandering around at their own sweet will absolutely regardless of the beat—and it is bound to die an early death.

ARNOLDE STEPHENSON SINGS.

Arnolde Stephenson, soprano, made her first Paris appearance of the season last Monday evening at the Salle Gaveau, singing a varied and extensive program, accompanied by the Orchestra Schmitz, E. R. Schmitz, conductor. Miss Stephenson's first group was made up of Carissimi's "Vittoria, Vittoria," an aria from Purcell's "Dido and Aeneas," and one from Bach's "Phœbus and Pan." The second group was devoted to songs of contemporary French composers, two by Louis Aubert and one by Charles Coquelin, a song of Dupau's and Strauss' "Cécilie" and in the third group she sang three "Incantations" by the Russian, Wassilenko, their first hearing in Paris.

Being in Brussels on MUSICAL COURIER business, I was unfortunately unable to hear the concert myself, but I was present at the final rehearsal and one who attended the concert only confirms the impressions which I got there. Miss Stephenson is the possessor of an excellent natural voice of very extensive range, sings well and is above all a specialist in the matter of diction. Her very first group, in which she sang one after the other a number in Italian, English and German, illustrated to the full how much at home the singer is in whatever language she attempts. Her command of the various styles demanded by the compositions was further fully demonstrated in her capital singing of the typical modern French songs of Aubert and Koehlin, very interesting works in themselves, and in the peculiar Russian "Incantations" of Wassilenko. The Strauss "Cécilie" was finely done, too.

The singer is to be heartily commended for the interesting choice of program, which brought to public attention several works seldom heard on the concert platform, though, for my taste at least, the musical honors rested with the two wonderful arias of Purcell and Bach, done with splendid surety and finish. Needless to say, Miss Stephenson met with the hearty success which she deserved. The accompaniments were capitally done by the orchestra under the able and intelligent direction of M. Schmitz, and the three orchestral numbers of the program, Weber's "Euryanthe" overture and compositions by Moussorgsky and Rimsky-Korsakow, were well played. One notes the improvement in finish and ensemble of this orchestra from concert to concert. All in all, a very satisfactory evening, which makes one look forward with interest to the recital which Miss Stephenson intends giving later in the season.

A VERD-ASTRUC CONCERT.

Sunday evening, at the Salle Gaveau, Jean Verd, pianist, played the piano part of D'Indy's "Symphonie sur un Chant Montagnard Français" with the Hasselmans Orchestra, directed by Henri Morin. The first two movements of this work improve on repeated hearing—one cannot but admire the absolutely finished musical workmanship—and the capital third movement, with its tremendous dash and fire, is worthy of all praise.

M. Verd's performance was a splendid example of how the piano should be played. The work is not like a concerto for piano with orchestra, but the piano is treated

almost entirely like one of the instruments of the orchestra—an importance one, to be sure—and M. Verd played with due regard to that fact, allowing the piano to subordinate itself when indicated and showing a splendid ability, technical and musical, in the few solo passages. He was very heartily applauded, being called out no less than five times.

The other soloist of the evening, Yvonne Astruc, plays the violin exceedingly well, in fact she is one of the best woman players whom I have ever heard. The second concerto of D'Ambrosio, the work which she played, is well worth doing. The first movement is good, the second of great beauty; the third, on the other hand, rather falls off in interest. The solo part is written with an absolute understanding of the violin—very difficult at times—and the accompanying orchestration is scored with a masterly hand. It is a work which should be heard oftener and is well worth the attention of the greatest artists.

I believe that Henri Morin, the young man who conducted, comes from Nantes. He is rather overexuberant with his gestures at present, but there is a big talent there.



Photo by Schüßler, Berlin.

ARNOLDE STEPHENSON.

a real musical temperament, and with a few years of experience he should develop into one of the best conductors in France. The "Tannhäuser" overture was given a rousing reading which earned him repeated recalls. I have heard it done very much worse by good orchestras in Germany, where one is supposed to have the "tradition." This overture is to be ranked with the very finest creations of Wagner's genius—right up with the "Meistersinger" and "Tristan" preludes. There is nothing in "Parsifal," for instance, to compare with it. One wonders that that audience which heard its very first performance in Dresden, way back in 1845—think of it, nearly seventy years ago, now—did not rise and pull the theatre's roof down from pure joy, instead of according it the rather cool reception which history says they did.

RUDOLPH GANZ RECITAL.

Rudolph Ganz gave his first Paris recital last Wednesday evening at the Salle Erard before a very large and enthusiastic audience. Being away from the city, I could not hear the concert myself, so I requested a musical friend to attend for me, and here is what he wrote. Being, as it is, the tribute of one well known concert pianist to the work of another, it must be regarded as a competent review. "He (Ganz) was in fine form and his playing was big and noble. The hall was packed and there was great enthusiasm. The Haydn sonata was a masterpiece. His interpretations were convincing. His pedaling was a revelation. In a word, it was great piano playing, and you missed a lot by not being there." I believe it, for I heard his magnificent performance of the Liszt A major concerto with the Colonne Orchestra the previous Sunday. The program included Liszt's "Weinen, Klagen" variations, sonata in D major, Haydn; sonata, op. 57, Beethoven; several Chopin numbers, short numbers by Blanchet and the artist himself, and Liszt's arrangement of the "Rakoczy" march.

JOSEF LHEVINNE'S PLAYING.

Josef Lhevinne's recital occurred at the Salle Gaveau the same evening. He played the Bach-Busoni "Chaconne," Beethoven's sonata, op. 109, the Schumann toccata, both sets of the Paganini-Brahms variations and numbers from Chopin, Scriabine and Rubinstein. Like Ganz, Lhevinne

PIANOS IN PARIS

Weber & Steck Pianos. Pianolas. Pianola-Pianos

We invite comparison with any and all French makes both as regards quality and price.

Renting for Music Students a Specialty

THE AEOLIAN CO., 32, AVENUE DE L'OPERA

also had a very large and enthusiastic audience. I am told that he, too, was in fine form and regaled his hearers with some wonderful playing. His greatest success was won with the Schumann toccata and the Paganini variations, which he played so that the tremendous technical difficulties appeared of no account at all. Nor did he slight the musical side of the works. His playing of the Scriabine nocturne for the left hand alone was a feat of pure virtuosity.

JULIA PORTER'S SUCCESS.

I find this notice of Julia Porter, pupil of Mme. Giulia Valda of the Valda-Lamperti School of Singing, in one of the French papers: "At the reception of Prince Charles de Bourbon last Sunday, Julia Porter, the charming American singer who is preparing for the stage with Mme. Valda, aroused us to enthusiasm by the purity of her voice and the exquisite manner with which she sang the Bach-Gounod 'Ave Maria' and an aria from Donizetti's 'Maria de Rohan.'" The obligato to the "Ave Maria" was finely played by that very capable young violinist, Olga Rudge, who also contributed solos to the program. Mme. Valda is to present Miss Porter and others of her advanced pupils at an afternoon musicale later this month.

STUDENTS' ATELIER REUNION.

Last Sunday evening, at the Students' Atelier Reunion, the musical part of the program brought us two very excellent artists in Reinhold von Warlich, baritone, and Walter Morae Rummel, pianist. More than half of the program was devoted to Brahms, in the interpretation of whose works both these artists specially excel, Mr. Rummel playing two intermezzi and the C sharp minor caprice and Mr. von Warlich singing the "Sapphische Ode," "Minnelied" and "O liebliche Wangen" in the finished, musicianly manner which is always characteristic of the work of both these gentlemen. The week previous Carrie Louise Aiton, violinist, and George E. Suffel, baritone, were the soloists. Suffel, a pupil of L. d'Aubigné, was in excellent voice and was heard to particular advantage in two German lieder, in the interpretation of which he particularly excels.

FRANKLIN RIKER IN PARIS.

Franklin Riker, correspondent of the MUSICAL COURIER at Milan, has been making a short visit to Paris this week. He has been working hard studying roles and mise en scene at Milan all winter and will make his debut in Italy before long. Riker is a De Reske pupil and sang for the great master during this present visit. M. de Reske was greatly pleased with the evidences of hard work which his pupil showed and with the progress which he has made. His voice is a powerful tenor of very sympathetic quality and very strong in the middle register as well, where so many tenor voices leave much to be desired. Mrs. Riker, the lucky possessor of a soprano voice of exceptional range, has also been studying hard in Milan all winter.

PARIS NOTES.

I was glad to hear of the recent success in Spain, his native country, of my friend, Eladio Chao, baritone, formerly of New York, but who has been singing and teaching in Munich for several years past. During a concert trip in Spain, from which he has just returned, he was acclaimed alike by public and press. By royal command he sang before the King and Queen at the soiree in connection with the King's birthday dinner and has been decorated with the cross of Alfonso XII.

The Famous Prima Donna of the Paris Grand Opera

Mlle. ALICE VERLET

"With the exception of Mmes. Patti and Malib, no voice of exactly the same quality has been in this country for a long period."
—London Morning Post, March 22, 1909.

Will Tour the Season 1914-15 in U. S. A. and Canada and is now being booked for Concerts and Recitals.

By Concert Direction M. H. Hanson, 437 Fifth Ave. New York

The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date.

However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed:—“American Composition Editor,” MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

- Beach, Mrs. H. H. A.—“My Star,” “The Year’s at the Spring” (songs), sung by Elsa Hirshberg, American Woman’s Club, Berlin, Germany, December 15, 1913.
 —“My Star” (song), sung by Marie Morrissey, Marcato Music Club, Robinson Grand Theatre, Clarksburg, W. Va., January 13, 1914.
 —“Ah! Love But a Day” (song), sung by Marie Sundelius, Rubinstein Club musicale, Waldorf-Astoria, New York, January 17, 1913.
 —“The Year’s at the Spring” (song), sung by Yvonne de Treville, First Methodist Episcopal Church, Mitchell, So. Dak., November 20, 1913.
 Bliss, Paul—“Perfect Nights and Days” (song), sung by Mary Hissem-de-Moss, Wilkes-Barre Musical Art Society, Y. M. C. A. auditorium, Wilkes-Barre, Pa., December 5, 1913.
 —“The Rosary of Spring” (song), sung by Mary Green Peyton, Ashland Choral Club, Ashland, Ky., December 18, 1913.
 —“The Rosary of Spring” (song), sung by Mary Green Peyton, Lancaster, Ohio, October 21, 1913.
 —“A Hushin’ You,” “Springtime Wish,” “O Swallow, Swallow,” “Souvenir,” “Daybreak,” “Sleepboat,” “Come Out, Mr. Sunshine,” “Was There a Moon in the Sky?” “Love Symphony,” “Noontide Sun Is in Your Voice,” “Perfect Nights and Days,” “Rosary of Spring,” “Amid the Cherry Trees” (from the Japanese cycle of songs), “No Jewels To-night” (from “Ahdna,” a Hindu cycle), “How I Adore You!” (from “Sapho,” a Greek cycle) (songs), sung by Mary Green Peyton, Carnegie Library Hall, Norwood, Ohio, January 13, 1914.
 Cadman, Charles Wakefield—“From the Land of the Sky-Blue Water” (violinello), played by Frederick Preston Search, Travis Club, San Antonio, Tex., December 15, 1913.
 —“Sweet Wind That Blows” (song), sung by Augustine Haughton, the Assembly Salon, the Plaza, New York, January 8, 1914.
 —“I Hear a Thrush” (song), sung by Vernon T. Carey, John Wanamaker Auditorium, New York, November 24, 1913.
 —“At Dawning” (song), sung by Beatrice McCue, Rubinstein Club, Buffalo, N. Y., January 15, 1914.
 —“At Dawning,” “Song of Joy” (songs), sung by Sofia Stephali, First Methodist Episcopal Church, Mitchell, So. Dak., November 20, 1913.
 —“The Blizzard” (chorus for men’s voices), sung by the Dakota Wesleyan University Chorus, First Methodist Episcopal Church, Mitchell, So. Dak., November 20, 1913.
 —“At Dawning” (song), sung by Anna Bliss Harris, Boulder, Colo., December 14, 1913.
 —“As in a Rose Jar,” “I Hear a Thrush at Eve,” “I Found Him in the Mesa,” “The Groves of Shiraz,” “At Dawning,” “Far Off I Hear a Lover’s Flute,” “The White Dawn Is Stealing,” “From the Land of the Sky-Blue Water,” “The Moon Drops Low” (songs), sung by Princess Tsianina Redfeather, Grand Rapids, Mich., December 20, 1913.
 Campbell-Tipton—“Hymn to the Night” (song), sung by John T. Hand, Liberty Theatre, Salt Lake City, November 27, 1913.
 —“Night Musings,” from “Tone Poems” (song), sung by Gertrude Manning, Mozart Society Concert, Hotel Astor, New York, November 1, 1913.
 —“A Spirit Flower” (song), sung by Bechtel Alcock, Marcato Music Club, Robinson Grand Theatre, Clarksburg, W. Va., January 13, 1914.
 —“Hymn to the Night” (song), sung by Norman Arnold, First Baptist Church, Newton Center, Mass., January 5, 1913.
 Clough-Leigher, H.—“My Lover He Comes on the Skee” (song), sung by Leon Rice, Central Methodist Episcopal Church, Stockton, Cal., November 4, 1913.
 —“My Lover He Comes on the Skee” (song), sung by Leon Rice, Long Beach Assembly, Long Beach, Cal., August 28, 1913.
 —“My Lady Chloe” (song), sung by Leon Rice, Columbia Theatre, Santa Rosa, Cal., October 23, 1913.
 —“My Lover He Comes on the Skee” (song), sung by Leon Rice, Hansen’s Theatre, Healdsburg, Cal., October 22, 1913.
 Foerster, Adolph—“Exaltation” (organ prelude), played by J. Clarendon McClure, the First Presbyterian Church, Wilkes-Barre, Pa., December 21, 1913.
 —“Prelude in D flat” (organ), played by Caspar P. Koch, Carnegie Music Hall, Pittsburgh, Pa., December 21, 1913.
 —“Out of the Deep” (anthem), sung by Ida M. Vance (soprano), Elizabeth H. Kindig (contralto), A. Greenwald Gerhart (tenor), and Charles F. Ziegler (bass), Moravian Church, Lancaster, Pa., December 7, 1913.
 Gaynor, Jessie—“Slumber” (song), sung by Edward Lankow, Town Hall, Nahant, Mass., August 21, 1913.
 —“Boat Song” (song), sung by Vivian Eccles, Von Klumer Studio musicale, New York, November 30, 1913.
 —“The Japanese Maiden,” “I Love the Old Doll Best” (songs), sung by Sofia Stephali, First Methodist Episcopal Church, Mitchell, S. Dak., November 21, 1913.
 Gilmour, Howard C.—“Hame to the Hiellands” (song), sung by McCall Lanham, American Institute of Applied Music, New York, December 1, 1913.
 —“A Slumber Song” (song), sung by Johanna Galski, Symphony Hall, Boston, Mass., November 30, 1913.
 —“Hame to the Hiellands” (song), sung by McCall Lanham, American Institute of Applied Music, New York, November 21, 1913.
 Hawley, Charles Bach—“To You” (song), sung by Leon Rice, Long Beach Assembly, Long Beach, Cal., August 28, 1913.
 —“A Song of Seasons” (song), sung by Beatrice McCue, Rubinstein Club, Buffalo, N. Y., January 15, 1914.
 Herbert, Victor—Selections from the “Madcap Duchess” (piano), played by Mrs. D. B. Mackie, New England Conservatory Club, Portland, Ore., November 21, 1913.
 —“Dagger Dance” from “Natoma” (piano), played by Lillian Hartley, Wednesday Music Club, Texarkana, Ark.-Tex., October 8, 1913.
 Homer, Sidney—“Banjo Song” (song), sung by Leon Rice, Hansen’s Theatre, Healdsburg, Cal., October 22, 1913.
 —“Dearest” (song), sung by Walter Vaughn, Ashland Choral Club, Ashland, Ky., December 18, 1913.
 —“How’s My Boy” (song), sung by Arthur Middleton, Illinois Athletic Club, Chicago, Ill., December 7, 1913.
 Kroeger, E. R.—“Dance of the Elves” (piano), played by Ethel Edick, Y. W. C. A. Auditorium, Portland, Ore., December 9, 1913.
 —“Lento,” “Allegro,” op. 30 (organ), played by Walter Keller, First Congregational Church, Charles City, Iowa, December 11, 1913.
 —“A Dream Vision” (piano), played by Minnie L. Vich, St. Genevieve, Mo., December 18, 1913.
 —“Egeria,” “March of the Indian Phantoms” (piano), played by Vera Kleinschmidt, Robert School of Music, St. Louis, Mo., December 29, 1913.
 —“Egeria” (piano), played by I. Huske, Cabanne Branch Library Auditorium, St. Louis, Mo., January 10, 1913.
 La Forge, Frank—“Romance” (piano), played by the composer, First Baptist Church, Minneapolis, Minn., January 1, 1914.
 —“Like the Rosebud,” “Expectancy” (songs), sung by Frances Alda, First Baptist Church, Minneapolis, Minn., January 1, 1914.
 —“Retreat” (cello), played by Gutia Casini, the Studebaker, Chicago, January 4, 1914.
 —“To a Messenger” (song), sung by William Simmons, the Forward Association, New York, December 21, 1913.
 —“Romance” (piano), played by the composer, Central Congregational Church, Winnipeg, Canada, December 29, 1913.
 —“Serenade” (cello), played by Gutia Casini, Central Congregational Church, Winnipeg, Canada, December 29, 1913.
 —“Like the Rosebud,” “Expectancy” (songs), sung by Frances Alda, Central Congregational Church, Winnipeg, Canada, December 29, 1913.
 —“To a Messenger” (song), sung by William Simmons, Queensborough Musical Society, New York, December 17, 1913.
 —“Romance” (piano), played by the composer, Auburn Wednesday Musicales, Osborne Hall, Auburn, N. Y., January 7, 1914.
 —“Retreat,” “Serenade” (cello), played by Gutia Casini, Auburn, Wednesday Musicales, Auburn, N. Y., January 7, 1914.
 —“Retreat” (song), sung by Corinne Rider-Kelsey, Pittsburgh Apollo Club, Pittsburgh, Pa., December 12, 1913.
 Nevin, Ethelbert—“Troubadours” (piano), played by Irma Orser, Central State Normal School recital, Mount Pleasant, Mich., December 17, 1913.
 —“Arlecchino” (piano duet), played by Belle Chaffin and Myrtle Chaffin, Central State Normal School recital, Mount Pleasant, Mich., December 17, 1913.
 —“Arlecchino” (piano duet), played by Belle Chaffin and Myrtle Chaffin, Mount Pleasant State Normal School Commencement Recital Mount Pleasant, Mich., December 19, 1913.
 —“Autumn Sadness” (song), sung by George Harold Miller, Dillenbeck Hall, Kansas City, Mo., December 4, 1913.
 —“The Nightingale’s Song” (song), sung by Martha S. Steele, Pittsburgh Athletic Association, Pittsburgh, Pa., December 7, 1913.
 —“O, That We Two Were Maying” (duet), sung by Regna Ahlstrom, and William J. Downes, Von Klumer Studio musicale, New York, November 30, 1913.
 —“Twas April” (song), sung by Helen Hinkle, Woman’s Club musicale, Cincinnati, O., December 9, 1913.
 Search, Frederick Preston—“Reverie of Lake Garda,” “Butterfly Waltz,” Minuet in D major (violinello), played by the composer, the Arizona School of Music, Phoenix, Ariz., December 3, 1913.
 —“Butterfly Waltz” (violinello), played by the composer, State Normal School, Tempe, Ariz., December 10, 1913.
 —“Reverie of Lake Garda,” “Butterfly Waltz” (violinello), played by the composer, the Travis Club, San Antonio, Tex., December 15, 1913.
 —“Küssen Will Ich,” “Wiegenlied” (songs), sung by Lorena Zeller, Cincinnati, Ohio, January 14, 1914.
 Spross, Charles Gilbert—“I Know,” “Will-o’-the-Wisp” (songs), sung by Mary Green Peyton, Lancaster, Pa., October 21, 1913.
 —“I Know,” “Will-o’-the-Wisp” (songs), sung by Mary Green Peyton, Ashland Choral Club, Ashland, Ky., December 18, 1913.
 —“Will-o’-the-Wisp” (song), sung by Alma Gluck, Metropolitan Opera House, New York, January 25, 1914.
 Ware, Harriet—“Mammy’s Song” (song), sung by Leon Rice, Hansen’s Theatre, Healdsburg, Cal., October 22, 1913.
 —“The Cross” (song), sung by Mary Green Peyton, Lancaster, Pa., October 21, 1913.
 —“The Cross” (song), sung by Mary Green Peyton, Ashland Choral Club, Ashland, Ky., December 18, 1913.
 —“Sunlight Waltz Song” (song), sung by Mary Hissem de Moss, Orange, N. J., February 28, 1913.
 —“Sir Oluf” (cantata), sung by Thomas Farmer and Mrs. Leslie G. Lamborn, Detroit, Mich., April 1, 1913.
 —“Boat Song” (song), sung by David Bispham, Honolulu, Hawaii, May 3, 1913.
 —“Boat Song” (song), sung by Dr. Hopkinson, Baltimore, Md., May 16, 1913.
 —“Boat Song” (song), sung by Mr. Searle, Topeka, Kan., April 22, 1913.
 —“Call of Radha” (song), sung by Mabel Riegelman, Congress Hotel, Chicago, January 27, 1913.
 —“Hindu Slumber Song,” “Moonlight,” “The Last

CINCINNATI CONCERTS.

Symphony Orchestra, Orpheus Club, Conservatory Orchestra, College of Music Faculty and Matinee Musicale Provide Attractive Programs.

Cincinnati, Ohio, February 19, 1914.

The Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, appeared in the eighth pair of concerts of the present season last Friday afternoon and Saturday evening at Emery Auditorium. The concert was reviewed in the editorial columns of the *MUSICAL COURIER* last week.

BACHAUS AND STEVENSON AT MATINEE MUSICALE.

Wilhelm Bachaus, pianist, and Lucille Stevenson, soprano, were the artists presented by the matinee musicale at its concert of February 16, at the Sinton Hotel. The appearance of two such noted artists brought out a full representation of the club's membership and the ballroom of the Sinton exhibited a fashionable crowd long before the hour set. Miss Stevenson won instant favor by her magnificent voice and lovely presence and obligingly gave several encores. Wilhelm Bachaus, who has played here before with the Symphony Orchestra, delighted with his virile pianism.

ORPHEUS CLUB CONCERT.

Under the direction of Edwin G. Glover the Orpheus Club gave its second concert last Thursday night before a large and enthusiastic audience at Emery Auditorium.

The concert opened with the chorus of sailors "At Sea" from Dudley Buck's "Golden Legend." A group of Brahms' "Lullaby" and "Farewell, Faint Heart," was particularly well given. In Hatton's "Of A' the Airs the Wind can Blow," an incidental solo, was effectively sung by Edwin Weidinger. Other choral numbers were "The Norseman's Passing," Bruch; "Absence," Schneider; Coleridge-Taylor's "Viking Song," which was sung with splendid animation and spirit; "De Little Sunflower Coon" of Spross, Bruch's "War Song" from the "Cross of Fire," and Mitterer's "The Death of Mighty Pan," in which the tenor and baritone solos were sung by Messrs. Edwin Meyer and Herbert Schatz.

Arthur Middleton was the soloist of the evening and gave a fine exhibition of lieder singing to which his voice and manner seems ideally adapted. His voice is a bass baritone of delightful quality under perfect control and thoroughly responsive to the behests of the interpreter. Two Schubert songs, "Der Wanderer" and "Der Leierman" were most artistically rendered; Hollander's "Abloesung" and Kaun's "Der Sieger" were equally well presented and heartily encored. Mr. Middleton's songs in the second half of the program included Bell's "Barrack Ballad," Kernochen's "Smuggler's Song," Tour's "Mother o' Mine" and Damrosch's "Danny Deever."

CONSERVATORY ORCHESTRA.

The Conservatory Orchestra concert Wednesday evening, under the direction of Pier Adolfo Tirindelli, was one of unusual brilliancy, the student band being reinforced by woodwinds and brasses from the Cincinnati Symphony Orchestra to meet the exigencies of certain works to be presented. The program opened with the "Italian" symphony of Mendelssohn. "La Mort de Jeanne d'Arc" was sung by Florence Roth Evans with a rich voice, and faultless intonation and timbre. Then followed the adagio of Chalmers Clifton, given its local second presentation, its voice now for the first time clearly heard through an adequate orchestral setting. The "Peer Gynt" suite was a delight from beginning to end. The Schumann concerto was one of the intellectual pleasures of the evening. Lillian Duerig, the pianist, is a post-graduate pupil of Mr. Kraupner. Ponchielli's "Dance of the Hours" made a charming conclusion to the program.

COLLEGE OF MUSIC FACULTY CONCERT.

The faculty concert of the College of Music, which was held at the Odeon last Tuesday evening, February 10, was No. 8 of the subscription series. An orchestra, which was well equipped, provided a fine accompaniment for the soloists. Frederick J. Hoffmann opened the program with a Grieg concerto in A minor. Johannes Miersch next appeared playing the introduction and rondo from concerto No. 1 for violin and orchestra by Vieuxtemps, which he played with warmth and in a masterly fashion. The closing number on the program was performed by Walter Gilewicz, a recent addition to the piano department of the faculty of the College of Music, who played the brilliant and pleasing Schytte concerto, op. 28, displaying his fine technique and musical interpretation. The orchestra was under the personal direction of Albino Gorno, and his appearance was greeted with rounds of applause.

Edgar Stillman Kelley's ninth lecture on the symphony program will be held at the Cincinnati Conservatory of Music, Saturday morning, February 21, at eleven o'clock.

Under the direction of Frances Moses a very interesting musical evening was given at the Jewish Settlement Sun-

day night. The program consisted of two song cycles, "Captive Memories" of Ethelbert Nevin, and "Flora's Holiday" of Lane Wilson, sung by Della Eppinger Bowman, Alice Grunkemeyer, Jos. Schenke and Stanley Baughmann, with Miss Moses at the piano. Edwin Ideler played a group of violin soli between the cycles.

JESSIE PARTHON TYREE.

Boston Press Praises Goodson.

Following her Boston recital, on February 16, the press of that city had many enthusiastic comments to make on the splendid playing of Katherine Goodson, the eminent pianist.

Some of the notices are herewith appended:

Katharine Goodson gave a delightful recital at Jordan Hall yesterday afternoon. Her program consisted of Mozart's A major sonata, Beethoven's A flat sonata, op. 119; Brahms' op. 119 and a group of Chopin pieces.

The range of this program technically is rather wide. And Miss Goodson was able to handle every part of it justly and sympathetically. Probably the technical musician can better appreciate the Brahms intermezzo than a mere man can, but anyone could see how understandingly Miss Goodson applied her technique to the playing of them. It was in the Beethoven and Chopin pieces, however, that her ability was most easily to be recognized. Here, among many sorts of problems, she was entirely at home. She never lost her reserve power or her sense of mastery; she never revealed gaps in her musicianship.

In particular one must notice her exquisite ability in phrasing. She, more than any but a few of the greatest pianists of the day, appreciates and can reveal the beauty of the phrase as an organism. With great subtlety she cut off the "musical sentence," giving it all the distinctness which clear thinking requires, but always, by some magic of her own, preserving the final note from disagreeable sharpness. In fact, this final note always gained an individuality of its own, and sportive, caressing, or militant, it stood for what it was. And the little notes, which are an organic part of the phrase, Miss Goodson makes distinct and elegant. There are not a few of the best pianists of whom this cannot be said; they are often content that the note has been played and careless whether or not it be heard. Miss Goodson's tone is careful and sensitive. But she does not forget that the piano is a keyed instrument, and avoids the force of forcing its supposed (and illusory) legato without rest. The piano's legato is only a relative thing and it is most enjoyable when the pianist varies it by revealing honestly, when the musical text implies it, that it is essentially an instrument of percussion. Thus, Miss Goodson's active taste, while justly meeting the interpretive aspect of the music, enhances it by understanding and honestly facing the qualities of her medium.

In the A flat polonaise, Miss Goodson showed all the power one could ask—quite as much as the piano is capable of responding to. Her reading of it was sharp and masculine. In the familiar A flat waltz she put taste in place of musical bravura and gave it the most satisfactory reading that one concert goer, at least, remembers, especially by doing justice to the abused tiny notes. Her playing of the Beethoven sonata had the quality which the later Beethoven possessed in such a surprising degree, the quality of making us feel that he always has a message, that he is always modern.

Although Miss Goodson comes this year as a completely equipped interpretive pianist, the virtuosity of her technique is beyond question, and she has something better—a subtle control over its details. Her remarkable and individual power of phrasing gives a pleasure that can hardly be duplicated by another pianist. If this is "feminine," then by all means let us have more femininity in our art. Good phrasing is to music what good English is to the conversationalist. It reveals thought, instead of concealing it, as language is traditionally supposed to do. It is the test of clear thinking and good taste. No pianist can teach us, better than Miss Goodson, how to listen with our ears and intelligence, how to distinguish, how to cultivate the quality of taste in the virile and best sense of the word.—Boston Transcript, February 17, 1914.

Katharine Goodson's only recital in Boston this season came on a bad day, which was unfortunate not only for the English pianist, but equally so for those who were kept away from her performance at Jordan Hall yesterday by the storm.

Miss Goodson's playing has always been distinguished by temperamental fire and romantic feeling, but now it is rounded out beautifully by a brilliant technical power that is masterful in its poise and restraint. Nothing seems lacking or overdone. Here is interpretative ability approaching the acme of poetry and skill.

The Chopin selections, which closed the program, were performed superbly as regards both spirit and technique, and the delighted audience insisted upon hearing encores.—Boston Journal, February 17, 1914.

Miss Goodson is a pianist of convictions and unquestionably has her own ideas as to how certain works are to be interpreted, and, though occasionally we may not agree with her interpretation, yet she expresses the context of a composition with authority, clearness and good taste; an ensemble of well balanced qualities of technical skill and artistic discrimination. She has admirable poise, never allowing passion to become ranting, or misusing her undoubted technical ability, or allowing sentiment to become sentimentality.

She showed her undoubted talents to advantage in the Brahms' "Klavierstücke," where her poise, vigor and technique were combined in an admirable performance, sonorous with powerful color, and replete with sentiment. This thoroughly modern and intimate work was given a superb reading; changing with elasticity from moods of lovely melodic sentiment, in the intermezzo, to powerful crescendos culminating in the passionate climax of the rhapsody (the last of Brahms' compositions for the piano alone).

The great Beethoven sonata became, through poetry of touch and feeling, expressive phrasing, subtle nuance and powerful climaxes, a striking musicianly performance.

Of the Chopin group, the polonaise and the fantasy were given a well balanced reading, falling little short of the performance of Slavic genius.—The Boston Daily Advertiser, February 14, 1914.

(Advertisement.)

"When is a classic not a classic?" asks the Public Ledger. When the publishers have to tell the public that it is one.—Charleston News and Courier.

Dance," "Joy of the Morning" "Rose Moral, No. 1," "Rose Moral, No. 2," "Music is Love," "Song of the Future," "April," "Mammy's Song," "Boat Song," "The Call of Radha" (songs), sung by Elsa Fern Smith-MacBurney, MacBurney Studios, Chicago, July 21, 1913.

—"Boat Song," "Mammy's Song" (songs), sung by Ashley Popp, East Dubuque, Ill., April 25, 1913.

—"Joy of the Morning" (song), sung by Mabel Mahont, the Rittenhouse, Pittsburgh, Pa., June 9, 1913.

—"Boat Song," "Sunlight Waltz Song," (songs), sung by Mrs. Williams, Welsh Church, Minneapolis, Minn., June 12, 1913.

—"Hindu Slumber Song" (song), sung by Frederick Gunther, New York, November 13, 1913.

—"Tis Spring" (song), sung by Christine Miller, Columbus, S. C., April 22, 1913.

Whelpley, Benjamin—"The Nightingale Has a Lyre of Gold" (song), sung by Frances Ingraham, Women's Musical Club, Winnipeg, Man., November 10, 1913.

—"In the Forest" (duet), played by Helen Vowles and Lucile Cobb, Central State Normal School recital, Mount Pleasant, Mich., December 17, 1913.

—"The Nightingale Has a Lyre of Gold" (song), sung by George Harold Miller, Dillenbeck Hall, Kansas City, Mo., December 4, 1913.

Worrell, Lola Carrier—"Song of the Chimes" (song), sung by Gurlé Luise Corey, National School Domestic Art and Sciences, Washington, D. C., December 7, 1913.

—"Song of the Chimes" (song), sung by Gurlé Luise Corey, College of Notre Dame, Baltimore, Md., December 9, 1913.

Pacific Coast City Lauds Frances Alda.

San Francisco enthused over Frances Alda's concert in that city. Nine references to her recent appearance in the Pacific Coast metropolis are contained in the following, which show the extent of the enthusiasm:

Frances Alda dawned on us like some Hebe in heliotrope, who had escaped from the canvas of Leonardo at the time he was making lutes for Eleonora da Este. She came; she sang; she conquered; and San Francisco recognized once more that a woman may appeal to the sense of sight and, at the same time, sing charmingly. . . . Mme. Alda's talent is one to be spoken of in caressing diminutives. It is delicate, floral. Delicacy and purity are the distinctive Alda notes.—San Francisco Examiner.

Alda exhibited a fine lyric soprano of great warmth and flexibility, rich as a cello in the middle register and never running to coldness, even in the uppermost notes.—San Francisco Call.

Frances Alda was a stranger to San Francisco yesterday morning. Today a thousand music lovers are sounding her praises. Her concert in the Scottish Rite Auditorium wrought the change. The audience expected much, but the measure was filled to overflowing. The great surprise was Mme. Alda's wonderful purity of tone. That combined with fine talent for phrasing and a charming manner won her hearers before she finished her first group of songs, and assured her a place among San Francisco's select group of favorite concert singers.—San Francisco Bulletin.

At her first recital Mme. Alda's loveliest number was a composition of that most spiritual of modern composers, César Franck. It gives me great joy to note the increasing growth in favor of this great master's music. On Sunday last, Mme. Alda sang the truly sacred "Panis Angelicus"; yesterday she sang an exquisite lied from his pen. It would have done Franck's heart good to hear his music sung with the beauty and sincerity which Alda puts into her art. Mme. Alda will come again, if the divinites who watch over music are kind to us.—San Francisco Examiner.

Frances Alda sang her farewell to San Francisco yesterday, and to an audience of satisfactory proportions gave the loveliness of her voice unstintingly. Of the three programs presented since her arrival here, yesterday's was the best, not only including a varied collection of works and writers, but seemingly being particularly suited to Alda's mood and possibilities.—San Francisco Chronicle.

Before we go any further we may just as well make the assertion that in our opinion Mme. Alda is the first artist born in an English speaking country whom we have heard in San Francisco who has satisfactorily solved the various problems that combine to create a genuine concert singer. In other words, in Mme. Alda we have a worthy disciple of that splendid school of vocal art that has given us such great concert singers as Ernestine Schumann-Heink, Marcella Sembrich, Johanna Gadski, Julia Culp, Emilio de Gogorza, Alexander Heineemann, Dr. Ludwig Wüllner and others equally representative whom we cannot think of at present.—Pacific Coast Musical Review.

As Mme. Alda sang her varied program yesterday, her voice was as clear as a silver bell, soft and sweet as the tones of an Aeolian harp with summer breezes whispering across the strings. In tone control she was nothing less than marvelous.—San Francisco Post.

Increasing enthusiasm, reaching its climax at the conclusion of the aria from "Madame Butterfly," gave testimony to the success of Mme. Alda's appeal to San Francisco concert audiences.—San Francisco Post.

A reception deservedly warm was accorded Frances Alda, the prima donna, who was heard in concert again in the Scottish Rite Auditorium last night. Mme. Alda offered a well chosen program. Of her numbers, perhaps the two Massenet gems, "Les Larmes" and "Si les fleurs avaient des Yeux," made the most successful appeal, while Thayer's "My Laddie" and "Un bel Di," from "Madame Butterfly," were thoroughly enjoyed.—San Francisco Chronicle. (Advertisement.)

Strassberger Conservatories' Programs.

Program of five February musicales given by pupils of the Strassberger Conservatories of Music, St. Louis, Mo., showing various interesting phases of that progressive institution's activities, are reproduced herewith.

The following was given at the Northside Conservatory, Wednesday evening, February 4, by pupils of C. W. Kern, R. Woltjen, E. R. Condon, H. Stein, Mrs. B. Strassberger, Misses M. Dougherty, O. Bollhorst, M. McNamee and M. Bateman:

Piano solos—		
Goldelse	Celeste Whedon.	Behr
A Sunday in the Village	Katherine Dettweiler.	Behr
Meeting Waters	Henry Woods.	Engelmann
Rustic Dance	Myra Burmester.	Howell
Violin solo, Call to Arms	Ethel Gross.	Kern
Recitation, Mice at Play	Ruth Koenemann.	Forest
Piano solos—		
Shepherd Boy	Earl Davidson.	Wilson
Golden Chimes	Mildred Aude.	Ryder
Dream of the Shepherdess	Evelyn Wissmath.	Goerdeler
Violin solos—		
Farewell Song	Louise Scott (of Venice, Ill.).	Lagye
Serenade	Anton Fischel.	Hermann
Alice	Joseph Kuehn.	Strassberger-Kern
Piano solos—		
Grand Imperial March	Paul Davidson.	Drumheller
Oh, My Kitten	Cecilia Spilker.	Navarro
Dream	Walter Urbach.	Navarro
Piano duet, Under the Mistletoe	Dorothy Becker and Miss Daugherty.	Engelmann
Violin solo, Gavotte	Eugene Maskowitz.	Danbe
Pantomime, Where Are You Going, My Pretty Maid?	Evelyn Niebruegge and Bernice O'Brien.	
Piano solos—		
Merry Church Bells	Virgil Bowers.	Sidus
La Grace	Marie Schwehr.	Bohm
Blinking Moon	Sylvia Albright.	Powell
Barcarolle	Anita Stockho.	Offenbach
Violin choir, Iphigenia in Tauris	George Kuntz, John Daily, Frank Senkosky, Eugene Maskowitz, Willie Lange, James Brennan, John Risch, Fred. Pavey.	Gluck
Piano trio, Kinderfest March	Myra Alfeld, Helen Schulte, Lillian Ulrich.	Zubitzer
	Accompanied by the Violin Choir.	
At the Northside Conservatory, Thursday evening, February 5, advanced pupils of Felix Heink, Samuel Bollinger, George Buddeus, G. Parisi, John Towers, Mme. H. Lewis and M. E. Bateman gave these numbers:		
Piano solos—		
Hungarian Serenade	Mrs. J. H. McKean.	Tonciere
Melody in F	Selma Fox (of Thomsonville, Ill.).	Rubinstein
Valse, Alboni	Ethel Wintz.	Schulhoff
Violin solo, Kammerli Ostrow	Leota Uhlich.	Rubinstein-Franko
Piano solos—		
Souvenir de Mozart	Ethel M. Briggs (of Granite City, Ill.).	Kern
Polonaise, op. 40	Emma Luther (of Oakville, Mo.).	Chopin
Vocal solo, But the Lord Is Mindful	Helen Kielmann.	Mendelssohn
Piano solos—		
Etude de Style	Selma Fox (of Thomsonville, Ill.).	Ravina
Cachoucha Caprice	Catherine Lawton.	Raff
Violin solos—		
Thais	Otto Reinert.	Massenet
Schön Rosmarin	Otto Reinert.	Kreisler
Piano solos—		
Pas des Amphores	Mrs. J. G. Tate (of Granite City, Ill.).	Chaminade
Shepherd and Shepherdess	Lettie Kring.	Godard
Reading, Blind Girl of Castel-Cuille	Alice Maull.	Longfellow
Piano solos—		
Scherzo	Ruth Chisholm.	Wollenhaupt

Mazurka	Frontini
Bavardage	Grimaldi
Carl Zerbe (of Mount Vernon, Ind.).	
Vocal duet, I Would That My Love	Mendelssohn
Emma Kraschinski and Elizabeth Baur.	
Piano solo, La Filleuse	Raff
Hilda Medairy.	
Piano quartet, Rakoczy March	
Margaret McGrath, Ruby Urban, Viola Doerr and Harold Thomas.	

At the Southside Conservatory, Friday evening, February 6, advanced pupils of Samuel Bollinger, Felix Heink, George Buddeus, G. Parisi, John Towers, Mme. H. Lewis and M. E. Bateman gave the following program:

Piano solos—		
Gondoliera	Emma Schuricht.	Seeböck
Tarantelle in A minor	Bessie Huber (of Freeburg, Ill.).	Thome
Cantique d'Amour	Florence Marvin.	Liast
Vocal solos—		
The Rosary	Nelia Eicks.	Nevin
To You		Speaks
Piano solos—		
Au matin	Tillie Kettelkamp (of Nokomis, Ill.).	Godard
Traümerei and Romanze	Myrtle Holtzhaus.	Schumann
La Naide		Thome
Vocal solo, Spring	Alice Jacques.	Stern
Violin solo, Seventh Concerto (first movement)	Haudis Olin (of Kansas City, Mo.).	De Beriot
Piano solos—		
Scherzo	Ester Scott (of Venice, Ill.).	Wollenhaupt

VIOLINIST

GITTELSON

"Frank Gittelson! Remember this name well. He will surely be spoken of."—Nice "Le Chronique Musicale," Oct., 1913.

First American Tour Commencing November, 1914

Management - Wolfsohn Musical Bureau
1 West 34th St., New York

THE STEINWAY PIANO USED

En Courant	Helen Wigge.	Godard
Vocal trio, Venetian Sketches	Elizabeth O'Brien, Edna Bollhorst, Jennette Mensendick.	Nevin
Monologue, He, She and It	Bessie Campbell.	Muskerry
Piano solos—		
Funeral March, from Sonata, op. 26	Florence Hofmann.	Beethoven
Valse Arragonaise	Bertha Eisenhart.	Thome
Elegy	Hazel Vincent.	Bollinger
La Filleuse		Raff
Vocal solo, My Laddie		Thayer
Violin solos—		
Joy and Sorrow		Tirindelli
The Swan		Saint-Saëns
Präludium and Allegro		Pugnani
Piano solo, Scherzo No. 2		Karganoff
Piano quartet, Rakoczy March		
Margaret McGrath, Ruby Urban, Viola Doerr and Harold Thomas.		
Pupils of C. W. Kern, R. Woltjen, V. Daesch, E. Condon, A. Schmitt, Mrs. B. Strassberger, Misses U. Dougherty, O. Williams, M. Bateman and E. Kuehn furnished the following program at the Southside Conservatory, Saturday evening, February 7:		
Piano solos—		
Little Chatterbox	Emma Hillger.	Behr
I Think of Thee	Katherine Eicher.	Goerdeler
Far from Home	Myrtle Fleer.	Behr

Rosette Waltz	Bachmann
Bertha Goessner.	
Dream of Shepherdess	Goerdeler
Dorothea Froebel.	
Violin solos—	
Hearts and Flowers	Tobani
J. Klein.	
Dance of the Crickets	Greenwald
Opal Urban.	
Recitation, Napoleon's Soldier	Browning
Marguerite Kuehn.	
Piano solos—	
Rustic Dance	Howell
Dorothy Berninghaus.	
Singer's Polka	Behr
Marie Wassmund.	
Love's Oracle	Bohm
Joseph Helmacher.	
Goldelse	Behr
Irene Imholtz.	
Reverie	Doppler
Edmee Schuster.	
Violin solo, Moment Musical	Bohm
C. Kolb.	
Violin quartet, March Rondo	Fritsche
C. Kernan, C. Kolb, N. Rathert, J. Klein, O. Funach, L. Jost, P. Young, D. Groves.	
Recitation, Who's Afraid?	Cook
Van Behrens.	
Piano solos—	
Con Amore	Beaumont
Elsie Ruhl.	
Christmas Eve	Heins
Cymbrie Berry.	
Piano duet, Maseppa	Streletski
Vivian Evans and Mrs. Strassberger.	
Piano solos—	
Tarentelle	Engelmann
Gertrude Aufderheide.	
Fuer Elise	Beethoven
Van Behrens.	
Violin solos—	
The Spinner	Kern
Ruth Karrer.	
Song of April	Lacombe
Frank Senkosky.	
Pantomime, Where Are You Going, My Pretty Maid?	
Evelyn Niebruegge and Bernice O'Brien.	
Piano solos—	
Austrian Song	Pacher
Margaret Carthaus.	
Fountain Spray	Wittman
Dorothy Daniels.	
Diabolina	Lange
Marguerite Kuehn.	
Violin choir, Iphigenia in Tauris	Gluck
George Kuntz, John Daily, Frank Senkosky, Eugene Maskowitz, Willie Lange, James Brennan, John Risch, Fred. Pavey.	
Piano trio, Kinderfest March	Zubitzer
Myra Alfeld, Helen Schulte, Lillian Ulrich.	
Accompanied by the Violin Choir.	
Before a very musical and appreciative audience, the Strassberger Conservatories of Music gave the following benefit program in the auditorium of the McKinley High School, Granite City, Ill., Tuesday evening, February 10:	
Piano solo, Pas des Amphores	Chaminade
Mrs. J. G. Tate.	
Vocal trio, Venetian Scene	Nevin
Ellen Walters, Edna Bollhorst, Jennette Mensendick.	
Violin solo, Spanish Dance	Rehfeld
Ethel Knobloch.	
Reading, Blind Girl of Castel-Cuille	Longfellow
Alice Maull.	
Piano solos—	
Reverie Islee (left hand alone)	Ravina
Concert Etude	Rubinstein
Adele Neuwald.	
Vocal solos—	
Cuckoo Song	Abt
Hoffnung	Reichardt
My Laddie	Thayer
Mathilda Kallmeyer.	
Violin solos—	
Thais	Massenet
Schön Rosmarin	Kreisler
Otto Reinert.	
Piano solo, Fantasia	Liast
Anna Doerner.	
Baritone solos—	
Bid Me to Love	Barnard
Der Wanderer	Schubert
Because	D'Hardelot
Irvin Mattick.	
Piano solo, Polonaise	Moszkowski
Mayme Schaeffer.	

Ludwig Schmidt to Give Recital.

Ludwig Schmidt, violinist (pupil of Sevcik) has just returned from abroad, and will give a recital at Aeolian Hall, New York, Saturday evening, March 7. The program will consist of selections by Bruch, Schubert-Wilhelmj Sarasate, Beethoven and Wieniawski.

Myrtle ELVYN

RENOWNED AMERICAN PIANISTE

Now Booking For American Tour 1913-1914

Concert Direction, M. H. HANSON, 437 Fifth Ave., New York

KIMBALL PIANO USED

ST. PAUL SYMPHONY SEASON ON THE WANE.

Orchestra Soon to Go Upon Annual Spring Tour—Reviews of Recent Concerts and Recitals.

St. Paul, Minn., February 25, 1914.

The symphony orchestra season is drawing to a close. But one more concert remains in the schedule of the fortnightly evening ones, and only a half dozen popular Sunday concerts are left in the series of weekly ones. The orchestra will go soon upon its annual spring tour. At the close of the latter it will disband for the season.

SEVENTH EVENING CONCERT.

The seventh evening concert, which drew a large audience to the Auditorium, offered as its chief features Brahms' third symphony in F major, op. 90 and Leo Slezak, the Czech tenor as soloist. The symphony was played with classic spirit and with considerable finish. Mottl's arrangement into a suite of the ballet music from Gluck's operas elicited much approval and was played with the grace and dance spirit of a corps de ballet. Wagner's somewhat untypical "March of Homage," with its brass band quality of effect concluded the program. Slezak gave a heroic rendition of an aria from "Oberon" and a very sensuous reading of the "Cielo e mar" from "Gioconda." As encores he sang the "Prize Song" from "Meistersinger" and "Paradiso" from "L'Africaine." He sings with splendid robusto.

EIGHTH EVENING CONCERT.

At the eighth evening symphony concert Beethoven's first symphony in C major, op. 21, was the principal offering and William Bachaus, pianist, was the soloist. The latter played the "Emperor" concerto. The symphony with its palpably embryo earmarks was well played. Despite its evident inferiority to the other eight by the same master in the matter of the employment of the individual instruments, the happy and delightful quality of its music pleased a large audience.

The playing of Bachaus was technically masterful and contained much power of conception of the lofty and authoritative sort.

Saint-Saëns' "Phaeton" and the overture to "Oberon" closed the program.

NINTH EVENING CONCERT.

At the ninth evening concert Berlioz's dramatic symphony, "Romeo and Juliet," was played in part. The "Garden Scene" and the "Queen Mab" scherzo were delightfully given and with considerable poetic insight. The soloist was the concertmaster, Edmund Foerstel, a violinist of fair equipment, but with little depth of conception. He played the Bruch concerto, No. 1, in G minor. The four charming pieces after the "Rubaiyat" by Arthur Foote and Tchaikowsky's "Italian Capriccio" concluded the program, both being well played.

ALMA GLUCK'S SONG RECITAL.

Alma Gluck's recital here in the Lima O'Brien series of concerts was a big success. A large audience was carried away by the beauty and charm of Gluck's singing. The program covered a large variety of lieder, French, German, Italian, Russian and Scandinavian. That somebody has wrought a miracle in Alma Gluck's voice and style (rumor says it is Mme. Sembrich), no one can deny. She has blossomed into a charming artist of exalted kind. Mischa Elman will be the next artist in this brilliant series.

OTILLIE METZGER SINGS TO LARGE AUDIENCE.

Otilie Metzger, contralto of the Hamburg Opera, gave a recital of German lieder in the Twin Cities recently and was greeted by a large and enthusiastic audience. She proved to be a singer with a glorious organ and much soul. Her reading of Brahms and Strauss among others was the most convincing heard here by any artist this season. A return appearance of Frau Metzger is hoped for by many.

POPULAR SOLOISTS.

Edna Gunnar Peterson, pianist, and George Klass, violinist and second concertmaster of the St. Paul Symphony Orchestra, were among the soloists at the popular concerts last month, attracting particular attention by their gushed performances. The latter is a Russian and is an artist richly endowed with temperament and interpretive power. His technical equipment is of the best, and his two or three appearances with the orchestra as soloist this season have won for him a very firm place in popular estimation.

LUELLA CHILSON-OHRMAN WITH ORCHESTRA.

Luella Chilson-Ohrman, the Chicago soprano who sang here at a popular concert by the orchestra last month and is to go on tour with the same body next month, made a most successful return appearance, winning new laurels by her beautiful voice and highly artistic singing. She also accompanied the orchestra on a visit to Mankato and St.

Peter a few weeks ago, adding two more successes to her record as a singer.

SCHUBERT CLUB ACTIVITY.

The Schubert Club continues its excellent work in the local field, having brought some admirable artists here in concert during the past ten weeks. Florence Hinkle, who sang here under the auspices of the club, proved an artist of brilliant magnitude. She will undoubtedly come here again next season to appear before the club. The Choral Art Society, directed by Leopold Bruenner, who also directs the well known society of similar name at Stillwater, gave a splendid concert of a capella singing under the auspices of the Schubert Club recently, and is about to give another with Jessica de Wolf, a local soprano (well known throughout the Northwest), as soloist.

A PROMISING SINGER.

A local singer of great promise is Olive Emerson, soprano, who will soon make an appearance before the Schubert Club. Miss Emerson has a voice of beautiful timbre and a range that is somewhat phenomenal. She sings with admirable freedom and facility and has interpretive gifts of a high order. Friends of the young singer predict a very successful career for her in the field of opera for which she is preparing herself.

J. MCCLURE BELLOWES.

Atlanta Music Notes.

Atlanta, Ga., February 23, 1914.

Mortimer Wilson, conductor of the Atlanta Philharmonic Orchestra, who took charge of the affairs of the Atlanta Conservatory of Music last September, has resigned the school work because it interferes with the time that he feels should be spent in composition and score study. His time with the school has been well spent, even though it

ARTHUR SHATTUCK

The Distinguished American Pianist

IN AMERICA
Season 1914-1915

DATES NOW BOOKING

Management: HAENSEL & JONES
AEOLIAN HALL " " NEW YORK
Steinway Piano Used

has been a sacrifice toward the chamber music works, etc., as the work done with the school has led to a combination of the Atlanta Conservatory and the Atlanta Institute of Music and Oratory. The affairs of the combined schools will in the future be carried on by a board of directors from the members of the faculties of both schools.

The next concert of the Philharmonic will be on March 5, with the overture to "Don Juan," Mozart; prelude to "Lohengrin," Wagner; concerto (piano), Grieg, played by Myrtle Elvyn; "Rustic Wedding," Goldmark, and "The Seasons," Tchaikowsky.

A Tenor and His Boys.

Two of the Bassi boys and their father, Amadeo Bassi, tenor of the Chicago Grand Opera Company, are shown



AMADEO BASSI AND SONS.

in the accompanying snapshot, which was taken by the third Bassi son at Riccione, their country place in Italy.

BUFFALO'S BUSY SEASON.

Joint Concert by Tetrizzini and Ruffo—Boston Symphony
Orchestra's Annual Visit—Orpheus and
Other Programs.

Telephone, North 1445 J.
819 Richmond Avenue,
Buffalo, N. Y., February 23, 1914.

On Friday evening, January 30, Mme. Tetrizzini and Titta Ruffo collaborated in concert at the vast Broadway Auditorium, where they sang to one of the largest and most enthusiastic audiences of this Buffalo season. The concert was a veritable treat from beginning to end, honors being equally divided between the two great artists. The program was more than doubled by the generosity of the singers in the matter of encores. With Mme. Tetrizzini and Signor Ruffo were associated P. Caso, flutist, and Yves Nat, accompanist and pianist. Mr. Nat created a profound impression by his masterly playing of Liszt's Rhapsodie No. 2. He was compelled to add two encores, a decided triumph for a young and unknown pianist.

RUTH ASHLEY LEWIS AND BOSTON ORCHESTRA.

Whenever the Boston Symphony Orchestra appears here in concert it is sure to be welcomed by a large audience, which was the case on Tuesday evening, January 27, when it gave a concert at Elmwood Music Hall, with Ruth Ashley Lewis as soloist. At last season's concert Dr. Muck was unable to be present on account of illness, so that his reception on this occasion was doubly cordial. The splendid quality of the orchestra's achievements is too well known to need laudatory comment. Suffice it to say, that it in no wise disappointed the great audience.

Miss Lewis' home is in Buffalo and her many friends here were delighted to note her marked advancement. Her beautiful, sympathetic voice and pleasing stage presence are valuable assets and are helping to place her in the foremost rank of singers.

FLORENCE HINKLE WITH THE ORPHEUS.

The Buffalo Orpheus, one of the oldest and largest male choruses in the city, gave its second concert of the season on Monday evening, February 9, at Elmwood Music Hall. At its concerts the Orpheus always introduces some soloist of high merit and followed its established custom in presenting Florence Hinkle, soprano, as assisting artist. John G. Stephenson, baritone, a recent addition to the musical circles of the city, was also heard.

In addition to the chorus and solo numbers, the Orpheus Orchestra played one selection, again demonstrating its value as the foundation of a symphony orchestra, if the time ever comes when the musical interest here shall demand such an organization. Mr. Lange, the director, is to be congratulated upon the success of the concert. Marvin Grodzinsky acted as accompanist.

WILHELM BACHAUS' RECITAL.

Wilhelm Bachaus, the celebrated pianist, appeared for the first time in Buffalo, on Tuesday evening, February 17, at the Twentieth Century Hall. The recital was under the auspices of the Twentieth Century and Chromatic Clubs. Mr. Bachaus afforded his hearers an evening of unalloyed pleasure. The program follows:

Rhapsodie in G minor, Brahms; Allegro in G minor, Scherzo in F major, Scarlatti; Sonata in F minor (appassionata), Beethoven; Prelude in E flat, Studies, op. 24, in A flat, G flat, op. 10, No. 5, in G flat, Berceuse, Waltz, op. 42 in A flat, and Ballad in A flat, Chopin; Serenade (Transcription by Bachaus), Strauss; "Soiree de Vienne" in D major, Schubert-Liszt; Prelude in G minor, Rachmaninoff; "I Heard a Streamlet Gushing," Schubert-Liszt; Military March, Schubert-Tausig.

MME. PEROUX-WILLIAMS' RECITAL.

Buffalo has a number of singers who have won success in the concert field, and among these one of the most notable is Mme. Peroux-Williams (Mrs. Gibson T. Williams), who gave a recital at the Twentieth Century Hall on Monday evening, February 9. Many of Mme. Williams' friends and admirers were present to hear her, and gave evidence of their hearty enjoyment by prolonged applause. The program was arranged chronologically, and opportunity for the display of Mme. Williams' versatility was given in her choice of numbers. Ethel Cave Cole gave admirable assistance at the piano.

ROSE BRYANT WITH THE GUIDO CHORUS.

Rose Bryant, contralto, won great favor by her admirable singing at the Guido Chorus concert on Thursday evening, February 19. Her voice is one of wide range and lovely quality. Produced with ease and guided with great intelligence, it is one of the loveliest voices heard here this season.

CORA J. TAYLOR.

The municipality of the town of Stettin has granted 1,000,000 marks for the purpose of erecting a Municipal Concert Hall. Stettin numbers 230,000 inhabitants, and is quite important in the way of musical activity, although the world at large hears little about its doings.

Triumph of the Minneapolis Orchestra as reviewed by the Chicago press.

Tribune, Feb. 23, 1914: Emil Oberhoffer and the Minneapolis Symphony Orchestra are looked upon with great favor by the Chicago public. Their annual visits always attract great audiences and elicit vast enthusiasm. The reasons for their popularity are easily stated; Mr. Oberhoffer is a magnetic personality who does great things in that division of symphonic literature which may be called "subjective," and he has a fine orchestra that grows better from year to year.

Furthermore, he has a faculty for making interesting programs. Yesterday he brought Mme. Julia Claussen back to her many admirers in the city as the soloist of the afternoon, presenting her in songs by Wagner and an aria from Hallström's opera, "The Bride of the Mountain King." Also he remembered the predilection of this public for novelties and offered for the first time here a "Ballet Suite" by Max Reger. His program contained, further, the overture to "Oheron," the second symphony of Brahms, and the tone poem "Finlandia," by Sibelius.

Reger has displayed admirable taste in selecting the music which he has assembled and arranged in the "Ballet Suite." He has borrowed from the new Frenchmen and from both Richard and Johann Strauss, from the former because of his important contributions to orchestral art and from the latter because he desired to include a "Valse d'Amour" among the dance forms exploited.

The suite begins with a movement appropriately called "Entrée." Here, if anywhere, the composer might be expected to present himself. Instead he presents his colleague Debussy, with the whole tone mode and other harmonic trademarks of Gallie origin. Evidently Reger finds pleasure in this company, for he keeps Debussian harmonies and orchestral effects throughout the next three divisions of the suite. These are entitled "Columbine," a colorful bit of sentimental melody; "Harlequin," wherein Puccini also makes his appearance; and "Merrot and Pierrette," in which there is an effective cello solo which was beautifully played by Mr. Van Vliet.

However, it was brilliantly played, and brought great pleasure to the audience. Mr. Oberhoffer even was obliged to repeat the "Valse d'Amour," so cordial and insistent was the applause. It is pleasant to record the artistic growth of this splendid organization from the Northwest. The woodwind and brass sections have been strengthened, the strings are a fine body of players, and the ensemble has gained in smoothness and sonority. If the orchestra is at its best in such things as the Weber overture and the Reger and Sibelius numbers, that probably is for the reason that Mr. Oberhoffer's gifts for the dramatic and the bravura are exceptional. He is a man of great temperament and the technique of his art is highly developed. It is with regret that no record can be made of his reading of the Brahms symphony.

Inter-Ocean, February 23, 1914: The orchestra's playing was brilliant, its quickness of shading admirable and its tone generally of a hearty, healthy beauty. Mr. Oberhoffer is justified in his confidence in the ensemble, and the band's clientele may rejoice that it has built so admirable an orchestra in little more than a decade. The program contained further Weber's "Oheron" overture and Sibelius' tone poem, "Finlandia."

Evening Post, February 23, 1914: Emil Oberhoffer is an exceedingly interesting personality, always the dominant force with his orchestra, which he has molded to his interpretative will so that you have the distinct sense that they are expressing his artistic convictions, and he has something to say worth listening to. He dramatizes all that he plays, delighting in striking contrasts of dynamics and tone colors which sometimes surprise you, yet come naturally from the meaning of the music as viewed through the glass of his intense temperament.

The Weber overture to "Oheron" lends itself to this treatment, and he gave it a brilliant reading. He was perfectly sure of himself, so that he discarded the score, and had evidently rehearsed the men in such a thorough manner that it only needed the slightest indication from his baton to bring from them just what he wished. The orchestra gives you at once the feeling of knowing what they are to do and being all prepared, not needing that the conductor shall fire them at the moment by any stimulus of temperamental power, and this makes everything pleasingly solid.

The Brahms Second Symphony was not quite so happy in effect. The intensity of Mr. Oberhoffer's interpretation gave it a high strung quality, a striving after expression, which failed to reveal the calm surety with which Brahms set down his matured belief of the truth of art. The structural sense which proportioned every part to the whole and knit them into unity was somehow weakened by an elaboration of the various episodes, so that the effect was rather rhapsodical than symphonic.

The encores he gave with great beauty of detail, wonderful rhythmic elasticity, refinement of tone color, variety in the shading, and again without the aid of the score, yet lacking somehow in the sense of the whole. The allegretto grazioso was delightful, very graceful, indeed, in the playing, and all hanging together. It was in the first two movements, and especially in the adagio, that we felt the thread of continuity growing thin, with the individual parts speaking over-vehemently, so that they stood out where we expected them to amalgamate into united utterance.

However we may differ as to the expression of truth, Mr. Oberhoffer is a stimulating personality, who always gives you something to think about, and he has a very fine body of men. At times he still sacrifices quality of tone to intensity, but he has something to say, the courage to give expression to what he believes and with the dignity of conviction.

Examiner, February 23, 1914: It is always an interesting visit during the year which the Minneapolis Symphony Orchestra pays us, and the artistic advance of this musical neighbor is watched by Chicago's musicians with a certain pride.

For many years Emil Oberhoffer has labored in the North, building up an orchestral organization which reflects much credit upon his adopted home city, as well as upon the musical and artistic abilities of Mr. Oberhoffer.

Not so many years ago it is since he brought his orchestra to Chicago for a metropolitan hearing, and in the repeated visits which he has paid here, the gradual artistic growth and the musical advance of his players have been steady and of noteworthy improvement.

The individual players are more representative in their different divisions and the general ensemble is now of the highest class.

Mr. Oberhoffer is a talented conductor and a gifted musician who knows how to impress his men with his admirable qualities and these reflect in their work his earnestness and his own enthusiasm.

The orchestra at its concert yesterday afternoon played the Weber "Oheron" overture, the second symphony of Brahms, the ballet suite by Reger, and the tone poem, "Finlandia," by Sibelius.

In these selections there was ample material to judge the orchestra's performance, and it proved to be highly commendable.

The tone of the strings is good and smooth, the woodwinds are mellow and the brass sonorous. There is precision of attack and good command of tone shading, and responsive elasticity of tempo as indicated by Mr. Oberhoffer.

That perhaps the violins lack something of that suavity, of that refinement, which comes only from a body of men who are older in years and who have played longer together, is something which we may look forward to in future hearings of the orchestra. That it has already assumed a position in the front rank of the country's orchestras, however, such interpretations as those given of the Brahms symphony and the Reger suite substantiate.

Journal, February 23, 1914: The greatest of these in point of numbers and time was the concert by the Minneapolis Orchestra. Conductor Emil Oberhoffer apparently has little share in the belief that brevity is the soul of orchestral concerts, since he scheduled the "Oheron" overture by Weber, the Brahms D major symphony, a ballet suite by Reger which was new to Chicago, the Sibelius "Finlandia," a group of three Wagner songs, and an aria for Mme. Claussen, and several encores.

Conductor Oberhoffer has greatly improved the condition of his organization since last it was heard here. The bettering of tone quality, particularly in the string section, is marked. On past occasions there was plenty of evidence that he was a spirited interpreter and an excellent disciplinarian; yesterday's concert showed that he has also developed a suavity of tone among his players which is the ambition of every talented conductor, and which makes for good performances.

Reger's suite, the novelty of the program, was more interesting from the fact of its having come from the pen of one of the most potent figures of modern music than from its own inherent merit. Of the six sections which comprise it, only one, the "Valse d'Amour," lived up to the title. The others were very good music, but they were not ballet music at all, nor did they even suggest the atmosphere of ballet music.

Record-Herald, February 23, 1914: True to his convictions—founded apparently upon the inexorable logic of human nature—that an artistic organization is always more appreciated at home if first it has been admired abroad, Mr. Oberhoffer, the conductor of the Minneapolis Orchestra, brought his organization to Orchestra Hall yesterday in order to present its annual concert in Chicago.

As an immense audience gathered to listen to this performance and as its disposition was flatteringly applause, Mr. Oberhoffer's enterprise was justified of its results. Perhaps the conductor was a little overgenerous in giving way to the popular approval of his offerings. A concert which endures for two hours and a half is likely to become a strain upon the listener's attention.

Considering the circumstance that the Minneapolis Orchestra has now instituted a practice of making regular appearances in Chicago, it is scarcely necessary to set forth a detailed inventory of its qualities each time. There can be no doubt that the players are making improvement. The delicacy of tone in pianissimo passages—particularly in the accompaniments to three songs by Wagner—was of remarkable beauty, but the precision of attack and those subtle qualities of ensemble which consist in synchronous unity of thought and execution still leave something to be desired. Nor was there always at this concert impeccable correctness of intonation.

Mr. Oberhoffer and his players delivered themselves of a program of great interest. We are not able to report upon the performance of the overture to Weber's "Oheron" nor upon that of Brahms' second symphony, but it may be chronicled that an excellent interpretation was given to Max Reger's new "Ballet" suite, which received its first interpretation in Chicago. The music itself is often bright and ingenious, but not very characteristic of its composer. The "Valse d'Amour," which the conductor repeated, was commendable.

Beatrice Harrison at Rubinstein Concert.

Beatrice Harrison, the charming and distinguished young English cellist, was one of the soloists at the second private concert of the Rubinstein Club, New York, given in the grand ballroom of the Waldorf-Astoria Hotel, Tuesday evening, February 24.

Miss Harrison played two movements from the Boccherini sonata in A, and a group of shorter pieces, consisting of Von Göen's "Elegie," César Cui's "Orientale" and Hamilton Harty's "Papillons," beside the encores.

That Beatrice Harrison is a musician of remarkable attainments, she has been demonstrating to New York audiences this season at her appearances in recital and as solo artist with various musical organizations. Her intelligent, musicianly interpretations are facilitated, by an unusually adequate technique, based upon a thorough training and understanding of her instrument. The Rubinstein Club was indeed fortunate in being able to obtain Miss Harrison for this concert.

Nina Morgana, a young soprano, and Millo Picco, baritone of the Boston Opera Company, were the other solo artists.

Mr. Picco sang the Leoncavallo prologue and aria from "Pagliacci" and Massenet's arioso, from "Le Roi de Lahore," revealing a voice of beautiful quality, an excellent style and plenty of temperament.

Nina Morgana created a favorable impression by the lovely quality of her voice, pleasing delivery and winsome manner. Bellini's cavatina from "La Sonnambula," the Gounod "Mireille" (waltz), with two encores, were her numbers. The duet from "The Barber of Seville" (Rossini), sung by Miss Morgana and Mr. Picco, was one of the attractive numbers of the program.

The Rubinstein Choral Club, William Rogers Chapman, conductor, sang the following: "Pilgrims' Chorus," from "Tannhäuser," Wagner, arranged by F. Flaxington Harker; "Every Flower," from "Madama Butterfly," Puccini, arranged by Harry Rowe Shelley; "Eily," Hushing Song, Kate Vannah, arranged by George J. Trinkhaus; "I Know a Place Where We Will Rest," Kate Vannah, arranged by L. R. Dressler; "The Woodland Sprite," (Magnetic Waltz), Arditi, arranged by Eduardo Marzo; "A Page From Homer," prelude cantata, N. Rimsky-Korsakoff, op. 60, with seven parts, and solo by Katherine Lurch; "Soft, Soft Wind," S. E. Lovatt; "Du bist wie eine Blume," Rubinstein, op. 32, No. 5, arranged by A. H. Ryder; "Evening Bells," Henry Schoenfeld; "Chit Chat" (by request), Old English, arranged by Alfred Moffatt.

Bidkar Leite and Kate Vannah were piano accompanists and Louis Dressler played the organ accompaniments.

The good ensemble, the excellent attacks, and especially the splendid tone of the altos, were again notable features of the work of the chorus.

Mme. Ortmann's Recital.

Carolyn Ortmann, soprano, gave a recital in Aeolian Hall, New York, Monday evening, February 23, which was attended by a good sized and friendly audience. Her numbers were the following:

Liebesbotschaft	Schubert
Ave Maria	Schubert
Mondnacht	Schumann
Frühlingsnacht	Schumann
Waldesgespräch	Schumann
Im Herbst	Franz
Mainacht	Brahms
Ein Schwan	Grieg
Solvejg's Lied	Grieg
Oriental Serenade (new).....	Saul
Before Sunrise	Huss
The Cry of Rachel.....	Salter
Dear One, When in Thine Arms I Lie.....	Chadwick
Verborgenheit	Wolf
Er ist's	Wolf
Serenade	Strauss
Heimliche Aufforderung	Strauss

Mme. Ortmann disclosed a lyric soprano voice, pleasing in quality, which she uses well. Her clearness of diction, together with commendable phrasing and thoughtful interpretation, brought forth much warm applause. Salter's "The Cry of Rachel" and Chadwick's "Dear One, When in Thine Arms I Lie" were particularly popular selections, also the Huss "Before Sunrise."

Eleanor Payez, an artist-pupil of Henry Holden Huss, furnished the piano numbers, on short notice, with commendable renditions.

Richard Ninniss, who is head of the Department of Music at Queen's College, Charlotte, N. C., was to have been heard on the same program with Mme. Ortmann, but due to a sprained wrist was obliged to confine himself to the accompaniments only.

Mme. Ortmann is also a member of the musical faculty of Queen's College.

"These collapsible opera hats are a great convenience."

"So?"

"Yes; you have no idea how much room they save in a flat."—Louisville Courier-Journal.

Julia Culp's New York Encomiums.

Appended are some of the fine press criticisms which followed the appearance at the first Beethoven cycle concert in New York, of Julia Culp, the distinguished Dutch lieder singer:

Four of Beethoven's songs were Mme. Culp's share of the program. They were: "Bitten," "Ich Liebe Dich," "Der Kuss," "Faithful Johnie" and "The Cottage Maid." The singer's English is accurate and so quaint as to be charming. So great was the applause, she gave the "Freudvoll und Liedvoll" song, from the Edmont music.—New York Press.

Probably because her appearance came between the two symphonies, Mme. Culp's songs were chosen to strike a balance on the lighter, more homely, side of the composer. It may have surprised some of the audience to find that Beethoven had written a song that they could laugh with, as they did in the case of "Der Kuss," that he had set music to Scotch poems, as they found out in "Faithful Johnie" and "The Cottage Maid." The others were "Bitten" and "Ich Liebe Dich." These songs Mme. Culp gave to the audience with exquisite sympathy and feeling. Conrad Bos played the accompaniments; Messrs. Saslavsky and Renard played obbligatos in the last two.—New York Times.

Julia Culp was the soloist. She has sung songs by Beethoven here with marked success. Her voice and her art were a source of much enjoyment for those who heard them. "Bitten," "Ich Liebe Dich," "Der Kuss," "Faithful Johnie" and "The Cottage Maid" were her selections, and the last two, which were sung in English, with "Der Kuss," proved to be the most popular.—New York Herald.

Mme. Culp sang five Beethoven songs—"Bitten," "Ich Liebe Dich," "Der Kuss," "Faithful Johnie" and "The Cottage Maid"—the first three to the piano accompaniment of Conrad V. Bos, the two latter with an additional violin and cello accompaniment. The songs were very diverse in spirit, yet Mme. Culp was, in all, delightful. Her nobility in style, her poetic feeling were supremely exhibited in the first two, and her humor in "Der Kuss." The haughty divas of the opera might well attend Mme. Culp's appearances and listen and learn. Hers is the mastery of legato, of nuance of expression and phrasing, of all that goes to make singing great. And with it all she possesses one of the most beautiful voices now to be heard in public.—New York Tribune.

Mme. Culp sang with finished art that included admirable diction, an intimate understanding of the compositions and musicianly phrasing. The singer was in especially good form, and seemed in a mood thoroughly sympathetic to the occasion.—New York World.

As for Mme. Culp, she is at her best in the Beethoven songs, several of which she sang to the delight of her hearers.—New York Evening Post.

Mme. Culp's lovely voice was at its best, and by her rich gifts of interpretation and the purity of her diction she did full justice to her five songs.—New York Evening World.

The value which Mme. Culp's work added to last night's concert cannot be overestimated. Too great subservience to chronological accuracy in the selection of the songs might well have spoiled her work, but the diversity, noble style and poetic feeling which Mme. Culp displayed, and especially the humor which she brought out with such attractive archness in "Der Kuss," placed all those who attended the concert in Mme. Culp's debt.

No grand opera prima donna lives who could not profit by attending a concert where Mme. Culp sang, and listening and learning.—New York Evening Globe.

Nor was the modern audience without humor to laugh at the song of "The Kiss," which Mme. Culp gave as Beethoven meant it, as if telling a joke.—New York Evening Sun.

Mme. Culp displayed her facile grasp of mood and technical artistry in the singing of these songs—a union of virtuosity, in-

telligence and imagination that makes her one of the foremost lieder singers of the day.—New York Evening Journal.

As for songs, they, too, are simple, straightforward and natural. It cannot be comfortable to be unable to find humor in Beethoven's setting of "Der Kuss." Mme. Culp certainly found it with captivating archness and exquisite beauty of tone. A great singer is this, possessed of extraordinary breath support, which she is at times tempted to display for its own sake and with a voice whose natural timbre is graciously suited to the expression of a sweeping gamut of emotion.

Mme. Culp sang last evening with devotion and with moving eloquence. Her delivery of the few songs was a lesson in the art of lieder singing—a beautiful and finely balanced combination of vocal color, diction and nuance. Not the least admirable part of her performance was her demonstration of the suitability of pure English to the production of gorgeous tone.—New York Sun.

The following are some of Mme. Culp's recent Washington, D. C., press criticisms:

The Philharmonic Orchestra, of New York, gave their second concert of its series for the season at the New National Theatre yesterday afternoon. The soloist was the great Dutch lieder singer, Julia Culp.

Mme. Culp sang three Schubert songs, "Soldier Rest, Thy Warfare O'er," "Huntsman Rest, Thy Chase Is Done" and "Ave Maria," to orchestral accompaniment. To piano accompaniment by Conrad V. Bos, she sang Brahms' "Von Ewig Liebe," "Ständchen" and "Der Schmied," and the "Morgen" and "Heimliche Aufforderung" of Richard Strauss. Everything Mme. Culp sings she makes vivid. In every song she is the actor; her voice, a perfect organ, in its psychological expression taking the place of gesture and facial expression.—Washington, D. C., Herald, February 11, 1914.

Mme. Culp's songs were divided into two groups. Three of the Schubert "Songs of Ellen" came first, from Sir Walter Scott's "Lady of the Lake." They were given with orchestral accompaniment. Mme. Culp excels in lovely phrasing and color and the very finest shades of dramatic meaning. In the "Huntsman Rest" the clarity of her opening phrase and the echo softness of the next were charmingly contrasted, while the "Ave Maria" was rich, sustained and vibrant with feeling, though more human than exalted.

In the Brahms-Strauss group Mme. Culp was inspiring satisfaction in these songs that demand the deepest understanding. "Von Ewig Liebe" and the exquisite "Ständchen" of Brahms were variable in feeling, appreciation and tone. The flowing beauty of Strauss' songs was emphasized in his "Morgen" and "Heimliche Aufforderung," with their really delicious interpretation, their depth and their warmth.—The Washington, D. C., Post, February 11, 1914. (Advertisement.)

Trinity School of Church Music.

"Daily Training in the Music of the Episcopal Church," this is the slogan of Trinity School of Church Music, and in this specialty Felix Lamond and his able confreres co-operate in developing organists and choirmasters. A score of capable young men and women are engaged in this practical preparation, some of them fully prepared to assume important positions when the annual choir changes take place. Full courses and short courses are provided, the latter calculated especially to meet the limited time at the disposal of many students. They are both extremely thorough, covering all manner of drill, not alone in playing the organ at church service, but in choral singing, chanting, ear training, extemporization, score reading, training the boy's voice, conducting male and mixed choirs, attending rehearsals of prominent choirs (by special arrangement with choirmasters), lectures, interpretation of the Psalms, etc. It is again emphasized that special short

courses are arranged for professional organists and choir-masters who wish to add to their equipment.

Organ practice may be had on organs of two and three keyboards, at moderate rates. Address communications to the secretary, Trinity School of Church Music, 14 West Twelfth street, New York City.

"THE LIGHT OF DAY."

Tyndall Grey's Powerful Play Produced at San Diego Under the Auspices of the MacDowell Club.

San Diego, Cal., February 20, 1914.

Modesty naturally forbids the MUSICAL COURIER's regular correspondent, Tyndall Grey, to chronicle the successful rendition of a play from his pen, so I beg leave to take his place for the nonce.

Under the auspices of the MacDowell Society "The Light of Day," a drama in three acts, was given before a large and enthusiastic audience at the Wednesday Club House on the evening of Thursday, February 12.

Mr. Grey has handled in a masterly way one of the crying problems of the present—the superficial education of our youth. The colloquy was easy, unaffected and sparkling with subtle wit, and the dramatic situations were managed with great finesse.

The author was called before the curtain many times and his numerous friends hope that this is not the last "child of his brain" to see "The Light of Day."

CHESTER GEPPERT.

Von Ende Reception to the Godowskys.

At the reception given in New York by Mr. and Mrs. Herwegh von Ende for Mr. and Mrs. Leopold Godowsky, Sunday evening, February 22, the following musical numbers were rendered: Songs by Otilie Schillig, accompanied by Edith Evans; piano solos, by Donald Johnson, Lawrence Goodman, Harold Bender and Eleanor Altman.

Among those present were: Lady Robinson, Mrs. Charles Truax, Arthur Hinton and Katharine Goodson, Mr. and Mrs. Alfred Wagstaff, Jr., Mr. and Mrs. William Wade Hinshaw, Mr. and Mrs. Franko, the Misses Sondheim, Fay Foster, Mrs. R. Christians and daughter, Mrs. Dr. Stiefel, Mr. and Mrs. Leonard Lieblich, Dr. Henry Oldys, Annie Friedberg, Mr. and Mrs. Frederick Nathan, Mr. and Miss Ann Ivins, Mr. and Mrs. C. A. Hamilton, Mr. and Mrs. Walter Cook, Alfred Szendrei, Mr. and Mrs. Erdmann, Umberto Sorrentino, Sigismund Stojowski, Paulo Gruppe, Hans van den Burg, Dr. William C. Carl, Spencer Jones, Isabel Hapgood, Mr. and Mrs. Berthold Neuer, Mr. and Mrs. Enrico Scognamiglio, Mr. and Mrs. Foran, Dr. and Mrs. Simon Baruch, Mr. and Mrs. James Goldmark, Beverly Sitgreaves and Beatrice McCue.

The concert by the Witke, February 21, presented a program of sonatas for piano and violin by Raff and Beethoven, and the following solos:

Piano, Reminiscences, Don Juan.....Liszt
Violin—
RomanzeBeethoven
ChaconneBach

Announcement Extraordinary

GRAND TRANS-CONTINENTAL TOUR
Season 1914-15

WILLY
BURMESTER

Exclusive Management: M. H. Hanson, 437 Fifth Ave., New York



HERMANN WEIL

LEADING GERMAN BARITONE
Metropolitan Opera, New York

Hans Sachs } Roles in Bayreuth Festivals
Amfortas }
Gunther }

FOR ENGAGEMENTS ADDRESS:

ANNIE FRIEDBERG, 1425 Broadway, New York

The Cincinnati Symphony Orchestra

DR. ERNST KUNWALD, Conductor

Engagements for
Season 1914-1915

NOW BOOKING

KLINE L. ROBERTS
Manager

604 Union Trust Building
Cincinnati

HANS MERX Liedersinger

1425 Broadway, N. Y.

LUCILE MEREDITH Soprano

CONCERT RECITALS
MUSICALES

Management ANTONIA SAWYER

1425 Broadway " " New York



CONSTANCE

PURDY

CONTRALTO

In Russian Song Recitals 1913-14

Personal Representative: MABEL HAMMOND
400 RIVERSIDE DRIVE, NEW YORK
Phone 4043 Morningside

Clark Warmly Received in Pacific States.

Charles W. Clark, who is at present making the longest tour of the United States he has yet made, came to the rescue in San Francisco, Cal., recently to the great pleasure of that city. The first tour of the appended accounts tell the story. Other Far West appearances are likewise chronicled among the following:

Although the train bearing Pavlova, the famous Russian dancer and her company, was four hours late, an audience that filled the Valencia Theatre waited last night until 10 o'clock for the danseuse to appear. However, through a rare stroke of fortune, Charles W. Clark, one of the most famous oratorio and concert singers the world has ever known, was found at the St. Francis Hotel . . . and this noted baritone sang eight songs as a preliminary to the dance program.

Clark arrived yesterday from Paris and came unheralded. He is possessed of a baritone voice of wonderful power and unequalled compass. He had never been heard before in San Francisco and for several years he has devoted himself almost entirely to teaching in the French capital.—San Francisco Chronicle, February 2, 1914.

CLARK SAVES THE ENGAGEMENT FOR PAVLOVA.

The train from Los Angeles bearing Pavlova and her associates of the Russian Ballet was hours behind time and the audience at the Valencia Theatre had waited for more than an hour and a half before the performance began. But they had not waited without entertainment. Charles W. Clark, the American baritone, a man whose fame is great in Paris and other European capitals, sang a number of songs. One was the famous "Mandoline," sung by Gogorza; another was the Irish folksong of Arthur Foote, a third was a ditty in the darky spirit. Mr. Clark sang admirably and San Francisco will hope that he may think well to appear in recital here.—San Francisco Examiner, February 2, 1914.

Charles W. Clark, foremost American in European music activities and one of the greatest of living baritones, spent yesterday



CHARLES W. CLARK HAS PURCHASED A PLACE AT GROSSMONT, CAL., AND WILL BUILD A HOME THERE.
Left to right: Gordon Casapbell, Mrs. Sidney Hill, Mr. Gross, Charles W. Clark.

and last evening in Seattle. He is concertizing in the Far West. That he was not billed to sing here in concert and before a big audience is one of the absurdities of the local situation, which has numerous complexities and more incongruities.

A few of Clark's old friends here learned of his presence and begged him to give a portion of his program he is using on tour. He gladly consented and Boyd Wells, the pianist, loaned his studio in the Eilers Building, where twenty well known music lovers gathered last evening. The baritone was in fine voice and mood. He gave a splendid program, including among other numbers songs by Lully, four Brahms songs, a group of four modern works by Sidney Homer, four beautiful Debussy songs and two by Arthur Hartmann, the violinist.

The delight at hearing Mr. Clark in this program was not wholly unmixed because of the recurring conviction that a man of his very distinguished attainments should have been properly placed in concert here. He is in the very highest degree the finished artist. His style of vocalization and his magnificent diction are truly continental. His singing of the four Brahms songs was worth going a long distance to hear. These were given with fine virility, with masterly conception of their content and with the sort of diction which one finds only at the command of the thoroughly accomplished singer.—Seattle Daily Times, January 26, 1914.

Charles W. Clark, world renowned baritone, appeared in a concert of song at the armory last night before an audience that filled the spacious auditorium and thoroughly pleased with his varied program. He was enthusiastically received and responded to a number of carefully chosen encores.

His program was well selected throughout and gave him excellent opportunity to give expression to his vocal powers. The numbers

were arranged in an ascending scale of emotional intensity until he rose to a high tension in "A Fool's Soliloquy." . . .

It was impossible not to like his singing as he has a round and resonant voice that is full of expression. His tones were placed with faultless art and showed a wonderful technique. He was energetic in his vocal delivery and was capable of filling the auditorium with his voice.—Oregon Statesman, January 24, 1914.

(Advertisement.)

Indianapolis Hears American Compositions.

Gaylord Yost, violinist; Charles H. Gabriel, Jr., pianist, and Wesley Howard, tenor, of the Indianapolis Conservatory of Music, presented the following program of American compositions at Hollenbeck Hall, February 19:

Sonata, G major (for violin and piano) John A. Carpenter
Mr. Yost and Mrs. Henry.

Love Me if I Live Arthur Foote
Sweetheart Frank Lynes
At Parting James H. Rogers
Because I Love You, Dear C. B. Hawley
Mr. Howard.

On the Mesa J. Homer Grunn
Etude in D flat J. Homer Grunn
Shadow Dance MacDowell
Mr. Gabriel.

Valse triste (manuscript—first presentation) John A. Carpenter
Musical Period No. 1 Albert Spalding
Causerie Francis Macmillen
The North Wind Cecil Burleigh
Mr. Yost.

Unfearing Bruno Huhn
Ecstasy Mrs. H. H. A. Beach
Ah! Well Were I Charles H. Gabriel, Jr.
Fragment Charles H. Gabriel, Jr.
Mr. Howard.

Prelude, op. 1, No. 4 Francis Hendricks
Introduction to Symphonic Ballade Charles H. Gabriel, Jr.
Bourée from Suite Nouveau Charles H. Gabriel, Jr.
Mr. Gabriel.

The Indianapolis Conservatory of Music is among the first schools to inaugurate a series of concerts devoted to American composers. The enthusiastic commendation accorded the first concert of the series by public and press more than endorses the widespread agitation in this country to uphold American endeavor in composition.

The program was well built and was presented in a highly artistic manner. In the sonata by Carpenter Mr. Yost displayed a beautiful tone and a poetic insight which did full justice to the composer's intent. The difficult piano part was handled in a finished manner by Mrs. Frank Henry, who also acted as accompanist for the other numbers. Mr. Gabriel came in for honors both as composer and virtuoso.

Mr. Howard, whose voice is of a beautiful quality, displayed his usual artistry. Mr. Yost has never been heard to better advantage and he displayed a wealth of temperament and intellect in the numbers which he chose to play. His work was perfection, as usual.



There is an improvement in the soft pedal of the Kranich & Bach grands found in no other. In ordinary grands it is impossible to secure a uniform reduction of tone volume throughout the scale when pressing the soft pedal, because the shifting key-board effects no change in the extreme bass whatsoever, reduces the volume one-half in another, and one-third in the treble. The famous "ISO-TONIC" (soft) Pedal in Kranich & Bach grands affects every note in the scale IN EXACTLY THE SAME PROPORTION. Examine this wonderful departure and try the effects possible.

KRANICH & BACH, New York.
Send for catalogue describing this invention.

PHILADELPHIA ORCHESTRA PLAYS NEW OVERTURE.

**Work Composed by Member of the Orchestra—
Successful New England Tour—Various
Current News Mention.**

Philadelphia, Pa., February 22, 1914.

Leopold Stokowski's most important offering at last week's concerts of the Philadelphia Orchestra proved to be a dramatic overture by Otto Muller, a member of the orchestra. There can be little doubt in the minds of those who heard the work on its first important presentation last Friday that it has much real merit. As we lay aside the "Vicar of Wakefield" with the wish that its author had chosen to write more novels, so we heard the closing bars of the new work with the hope that its composer had written more overtures.

The work is decidedly modern in orchestration, though rich in melody. It is essentially German, but one might well believe it to be a product of a late follower of Wagner. Stokowski read the work with rare sympathy.

Wilhelm Bachaus played the E major concerto of Beethoven with considerable power. The distinguished German pianist easily surmounted the technical and musical difficulties of the work. His polished style lent much charm and some humanity to the sterner moods of the concerto.

The overture to Mozart's "Don Giovanni," which by some strange coincidence has not heretofore figured in the programs of the local orchestra, opened the concert, and the second Brahms symphony followed.

PHILADELPHIA ORCHESTRA'S NEW ENGLAND TOUR.

The Philadelphia Orchestra returned here last Monday after a tour of New England, which proved one of the most successful, as well as most memorable trips in the history of the organization. Except for the excursion to Springfield last year to dedicate the new auditorium of that city, the orchestra had not been heard in New England since its visit to Boston, just ten years ago.

The present tour as planned by Ralph Edmunds, the manager of the orchestra, took the orchestra to all the strategic New England cities and made it more than a name to about 13,000 music loving New Englanders. Those who followed the tour of the orchestra as it was traced in the local New England newspapers, did not need to wait until the return of Mr. Edmunds to learn that Stokowski and his men were received everywhere with the greatest enthusiasm, and nowhere with more sincere praise than in their concert in Symphony Hall, the home of the Boston Symphony Orchestra.

"Never have I seen such press notices," says Mr. Edmunds, "of the manner in which Stokowski was received. The orchestra as a whole was smothered with praise and there was scarcely a city in which the critics did not find a special word of praise for the choirs and individuals of the orchestra. As usual, Thaddeus Rich became a lion; the Horner brothers' manipulation of the French horn was sincerely admired, and the cello section was much praised."

Though the recent blizzard swept New England about the same time and in much the same energetic fashion as the orchestra, Manager Edmunds was able to carry the tour through without a hitch. But surely some celestial patron of the muse was with him, for escapes were narrow and numerous. No sooner had Edmunds become established in the principal hotel of Waterbury, Conn., than he was handed a telegram saying that Florence Hinkle would be unable to fill her engagement for the evening concert on account of serious illness. The telegraph wires of Waterbury fairly burned the air for several hours in seeking a substitute for Hinkle. Late afternoon came and went, without success. But at nine o'clock that evening, while Leopold Stokowski was conducting the third number of the concert, a train from New York drew Caroline Hudson Alexander into the Waterbury station. She fortunately knew all the numbers selected by Hinkle and appeared in the next number with excellent success.

Manager Edmunds was kept on the qui vive for several hours when he arrived at North Adams, Mass., and found a temperature of twenty-eight degrees below zero and a blizzard, with Mischa Elman many miles away. The young Russian reached the city by seven o'clock, however, and played with his usual enthusiasm at the concert.

It is probable that the New England tour will be somewhat extended next year. Return invitations have been received from all the cities, and from Buffalo and Syracuse have also come earnest invitations for next season. It is not probable, however, according to the management of the association, that the orchestra will be on tour for more than four weeks, as heretofore.

MANUSCRIPT MUSICAL SOCIETY CONCERT.

A public concert of chamber music will be given by the Manuscript Musical Society in Witherspoon Hall on

Wednesday, February 25. The concert promises to be one of the most notable of the season. Constantin von Sternberg will play a group of his own compositions for the piano. Other features of the program are a serenade by H. van den Beemt, for two horns, flute, clarinet and harp; three movements of a nonet, by Dr. W. W. Gilchrist, for piano, strings, bassoon, clarinet and horn, and two movements from quartets, by H. A. Lang and Camille W. Zeckwer. Marie Kunkel Zimmerman and Kate McGuckin Leigo will also take part in the program.

MELBA TO GIVE RECITAL.

Before Nellie Melba makes her second appearance here with the Chicago Opera Company, in "Boheme," she will give a recital at the Academy of Music, under the direction of Robert Patterson Strine. The recital, a return engagement, is scheduled for next Tuesday. From present indications Mr. Strine will find a capacity audience as when he presented the noted artist early in the season. Her appearance in "Rigoletto," at the Metropolitan Opera House this week, drew the largest audience in the history of the house, despite inclement weather. Jan Kubelik will appear with Melba at next Tuesday's recital.

BOSTON ORCHESTRA CONCERT.

Elizabeth van Endert sang here with the Boston Symphony Orchestra at the Academy of Music last Monday evening. A touch of local interest was added to the concert of the Boston organization by the performance of Mozart's "Masonic Funeral March," played in memory of the late Dr. S. Weir Mitchell. The work was performed at the request of Thomas L. Higginson, who was a friend and admirer of Dr. Mitchell.

DEATH OF KENNETH H. DRYDEN.

Local musicians who remember the brilliant success of Kenneth H. Dryden, baritone, with the Philadelphia Operatic Society and in concert here, learned with great regret a few days ago that the young man died in Milan last Saturday. Perley Dunn Aldrich, with whom Dryden studied for several years, says that he expected much of the young man and was anticipating with much interest his forthcoming operatic debut in St. Petersburg.

MATINEE MUSICAL CLUB'S QUAIN PROGRAM.

Quaint and beautiful old melodies of Mozart, Bach and Haydn occupied the program of the Matinee Musical Club at its concert in the Roosevelt last week to the exclusion of all else. The staid dances and quaint airs were performed in a charming setting of candle light and eighteenth century costume, which quite successfully conveyed the Colonial impression intended. Mrs. William Wharton, Alice Bailey, Emilie Fricke, Katharine Meale, Jenny Kneeder-Johnson and Mary Lee S. Kinkade were among those who took part. The program was arranged by Mary Todd Mustin.

PHILADELPHIA NOTES.

Surely the muse is partial to the name of Ware! Many of those who attended the private recital given by Helen Ware, violinist, to Helen Ware, actress, here last week, thought so. The actress listened with much interest to the program played by Miss Ware, and then confessed that she originally prepared for the operatic stage.

Henry L. Lukens will be at the piano at the recital to be given by Zipporah Rosenberg, mezzo-soprano, assisted by Jules Falk, the New York violinist, in Griffith Hall, on Monday evening, March 2.

Charlton Murphy, violinist, and Edith Wells Bly, pianist, are giving a series of three joint recitals, under the management of the Estey Concert Bureau, in Estey Hall. The next concert is scheduled for March 5.

H. P. QUICKSALL.

A D A SODER-HUECK.
THE EMINENT GERMAN CONTRALTO.
famous for her correct Voice Placement and Tone Development,
is open for a limited number of engagements. Singers prepared for
Church, Concert, Opera. Celebrated Garcia Method taught.
Metropolitan Opera House, 1425 Broadway, New York Phone 6321 Bryant

VICTOR BENHAM PIANIST
TOURING AMERICA 1914-1915
Address care Steinway & Sons Management Albert Bennett
London, England 139 New Bond St., London
STEINWAY PIANO USED

Mme. KATE ROLLA
Former Prima-Donna, Covent Garden, London; Imperial Opera
House, Moscow and St. Petersburg; San Carlo, Naples; Metropolitan,
New York, etc.
PUPIL OF MARCHESI
Voice Culture, Opera or Concert, Repertoire, Diction.
256 Seventh Avenue Paris Studio, June 1st. Phone, 2913 Columbus.
Pupils taken in Pension. Apply New York address.

GEORGE HAMLIN
Leading Tenor with the Chicago Opera Company
In Europe after March 1st.
Concert Direction, WOLFF, Flottwellstr. 1, Berlin, W.

Jaques URLUS
Great Wagnerian Tenor
METROPOLITAN OPERA COMPANY
Management:
Annie Friedberg 1425 Broadway New York

MINNEAPOLIS SYMPHONY ORCHESTRA

EMIL OBERHOFFER, Conductor

Third Eastern Tour
February 21 to March 12
Eighth Annual Spring Tour
April 12 to June 6

Address all communications to
WENDELL HEIGHTON, Manager
Auditorium Bldg. Minneapolis, Minn.

BACK IN AMERICA AFTER THEIR SENSATIONAL
TRIUMPHS IN AUSTRALIA AND NEW ZEALAND

Once More the Talk of All California!

Mme. CLARA AND MR. KENNERLEY
BUTT AND RUMFORD

The Success with which the Distinguished English
Singers Met Last Season is Already Being Exceeded.

AFTER A SERIES OF IMPORTANT BOOKINGS EASTWARD THROUGH THE
UNITED STATES AND CANADA, MADAME BUTT AND
MR. RUMFORD WILL SAIL FOR EUROPE
EARLY IN MAY, CLOSING AN

EIGHTEEN-MONTHS' PERIOD OF CONCERT-GIVING, UNIQUE IN
MUSICAL HISTORY

Management, Loudon Charlton, Carnegie Hall, New York
MASON & HAMLIN PIANO USED EXCLUSIVELY



New York Acclaims Carl Flesch.

Carl Flesch is sustaining the reputation which preceded him. The violinist should be pleased with his New York reception on this his first American tour. Herewith are laudatory reviews of Mr. Flesch's New York recital and his appearance as soloist with the New York Symphony Orchestra, when he played the Brahms D major concerto:

He aroused interest a fortnight ago, when he made his first American appearance as soloist with the Philharmonic Society, and excellent qualities were discovered in his playing. He was success-



CARL FLESCHE

ful in deepening and strengthening this impression by his playing yesterday afternoon, which was clearly that of an accomplished and dignified artist concerned with the nobler aspects of his art, and achieving admirable results.

He showed again a tone of virile power and a vigorous and incisive manner of bowing. He is expert in the technic of the violin and masters its difficulties with ease and without attempts at personal display or apparent desire to make technical proficiency a matter of personal display. He relegates this to its proper place as a means to an end.—New York Times, Friday, February 6, 1914.

In his first recital in New York, yesterday afternoon, in Carnegie Hall, Carl Flesch, assisted at the piano by Homer Samuels, more than confirmed the excellent impression he had made on connoisseurs when he appeared as soloist of the Philharmonic Society. He proved beyond reasonable doubt not only that he stands in the forefront of his profession, but that he can well bear comparison with the greatest violinists of the past.

Though he made no appeal to the gallery, solving the most difficult problems on his program with an ease, precision and technical fluency which almost robbed them of their bravura sting, he roused his auditors to so much enthusiasm by the time he had finished playing his own vertiginous cadenza to Paganini's concerto in D major that they kept on demanding more, even after he had given as encores Schumann's "Traumerei" and one of Brahms' Hungarian dances, and left the auditorium only when the piano had been removed and the lights extinguished.

Flesch revealed strikingly the salient characteristics of his art—a tone of extraordinary volume, power and beauty, a technical mastery that borders on the incredible, great rhythmic vigor and incisiveness of attack and a quiet assurance and self control that make the results he achieves seem all the more remarkable.

The most difficult chord formations have no terrors for Mr. Flesch. Octave passages, such as those of the Schubert-Wilhelmj "Ave Maria," he produces in smooth legato with the alternating grip of his first and third and his second and fourth fingers. His harmonies are marvels of perfection, as limpid and pure as crystals, yet peculiarly sweet and expressive in quality. But it would be impossible, in the limited time at one's disposal, to consider in detail all the wonders this great violinist has at his command.—New York Press, Friday, February 6, 1914.

Mr. Flesch is one of the very biggest artists this country has known, a violinist with a remarkably large and beautiful tone, more technic by far than he needs, sound musicianship and a degree of interpretive art that is too seldom encountered.—New York World, February 8, 1914.

The enthusiastic welcome he received from his first audiences was repeated yesterday, and justly, for Mr. Flesch is a master of his instrument.

In its virility of accent and incisiveness of rhythm, Mr. Flesch's performance more nearly resembles that of Kreisler than does that of any other violinist who has recently played in New York; but nevertheless he plays quite individually.—New York Evening Post, Friday, February 6, 1914.

Carl Flesch, the Hungarian violinist, who made such an excellent impression at his recent appearance with the Philharmonic Orchestra, strengthened his reputation yesterday in his recital in Carnegie Hall, where he played to a big audience. Flesch is a finished musician. His tone throughout was big and pure and his work was of a very high standard. He gratified the desire of the audience and added many encores.—New York World, Friday, February 6, 1914.

As a violinist, Mr. Flesch possesses talent and ability of an exalted order. As a program maker he has taste, judgment and the facility to please an audience of varied ideas.—New York American, Friday, February 6, 1914.

A large Carnegie Hall audience heard the first violin recital of Carl Flesch last night, when the latest addition to the violin virtuosi visiting America this year proved himself a master of rare and unusual charm and of convincing musicianship.

Flesch gave as much to the singers present as to the violinists because a violinist phrases as a singer should. In this Flesch is one of the greatest masters.—New York Evening Mail, Friday, February 6, 1914.

After what Mr. Flesch accomplished yesterday, there is not the slightest doubt that he is not only the most remarkable violinist whom we have heard here in many years, but that he is one of the greatest violinists of all time. His playing was, from beginning to the end, an unalloyed joy.—New York Morgen Journal, Friday, February 6, 1914.

Carl Flesch, who recently appeared with the Philharmonic Orchestra with such enormous success, gave his first recital yesterday afternoon, in Carnegie Hall, and again showed himself to be one of the greatest fiddlers whom we have had the pleasure of hearing in recent years.

Yesterday his tone was again uncommonly large and full, and his technic simply hair raising in its stupendousness. Such wonderful octave playing and clear harmonics as Herr Flesch produced yesterday have not been heard for many years.—New York Staats-Zeitung, Friday, February 6, 1914.

Mr. Flesch has now been heard often enough to satisfy students of violin playing that he has no additional revelations to make. He is without doubt one of the best equipped performers who have ever appeared before this public. His tone is admirable, his technic complete. It would be superfluous to specify the items of his merit. He is a virtuoso of the first rank.—New York Sun, February 14, 1914.

Herr Flesch played a superbly masculine composition in a manner which was alternately fairly virile and delightfully effeminate. Inasmuch as the Brahms concerto is a twin brother to Beethoven's, and both are properly interpreted only when their strong melodies are presented as if they were carved out of perfect marble, which a Pygmalion had warmed into life, the description of Herr Flesch's playing may be guessed at from the explanation.—New York Tribune, Saturday, February 14, 1914.

Brahms' concerto gave pure enjoyment in each of the movements, and a veritable master of the violin, Carl Flesch, gave the work with the highest development of violin playing that can be conceived. His command of the bow, his fingering, and, above all, his command of himself, never ran into over expression or over brilliancy. He is a great violinist.—Brooklyn Daily Eagle, Saturday, February 14, 1914.

Mr. Flesch's playing was that of a master, vigorous, sincere, full of deep sentiment, and at times of poetical expression truly felt. There was repose and the large sweep and true grandeur of the work were reproduced.—New York Times, Saturday, February 14, 1914.

Music patrons do not often hear so fine an interpretation of the Brahms D major concerto for violin as that provided by Carl Flesch at yesterday afternoon's New York Symphony Orchestra concert in Aeolian Hall. He played with sound musicianship and the breadth of style demanded by a Brahms work. His tone was big, round and pure, while his intonation never faltered. Each movement was received by the large audience with unstinted applause.—New York World, Saturday, February 14, 1914. (Advertisement.)

Alice Zeppilli Rusticating.

The accompanying snapshot shows Alice Zeppilli, of the



ALICE ZEPPILLI ON HER FARM.

Chicago Grand Opera Company, on her farm, near Bologna, Santa Augustino.

Sauce for the Goose.

Star Actor—I must insist, Mr. Stager, on having real food in the banquet scene.

Manager—Very well, then; if you insist on that you will be supplied with real poison in the death scene.—Exchange.

Estelle Wentworth's Success.

An emphatic success was achieved by Estelle Wentworth, the American soprano and pupil of King-Clark, at Freiburg, Germany, where she recently sang the role of Tamara in Rubinstein's "Der Dämon." Appended are her press notices:

There were passion and temperament in Miss Wentworth's acting. She sang her air with great feeling; in the death scene and especially in the third act she shared the honors with the guest of



ESTELLE WENTWORTH,
As Elizabeth in "Tannhäuser."

the evening, Baklanoff. Her singing and acting were greatly admired.—Freiburger Zeitung.

Estelle Wentworth stood out vocally and dramatically as a perfect Tamara.—Freiburger Bote.

An excellent partner to Baklanoff was Miss Wentworth, who sang the part of Tamara; she gave a perfect interpretation to this role and displayed her wonderful ability especially in the second and third acts.—Breisgauer Zeitung.

All respect for Miss Wentworth's Tamara. She never was in better vocal condition and we never before have heard a Tamara who sang so sweetly.—Volkswacht.

Besides the guest, Miss Wentworth stood out the most prominently, as Tamara, through the strength and youthful brilliancy of her voice and the passion of her acting.—Freiburger Tageblatt.

Estelle Wentworth as Tamara was an agreeable surprise. In her singing and acting she proved herself a wonderful artist.—Oberbadische Volkszeitung. (Advertisement.)

Werrenrath a "Life Saver."

For the third time within four months, Reinald Werrenrath has proved himself a "life saver" for "Management in Distress." In November he gave a recital in place of Herbert Witherspoon, who was indisposed, and this after receiving notice of the engagement at five o'clock the same evening. In January Mr. Werrenrath, with only a few hours' notice, substituted for Emilio de Gogorza, giving a recital at the Blackstone, Chicago, in the series of concerts arranged there by Miss Easter. February 14 Mr. Werrenrath returned to New York after singing in Ottawa, Canada, to find a summons from the officers of the Orpheus Club, Philadelphia, to appear with that organization the same evening in place of another baritone unable to sing. Without even going to his home at University Heights, Mr. Werrenrath set out at once, and, although he had not sung the work for four years, when he gave it with the same club, he sang the solo part in Bruch's "Frithjof" in a superb manner, evidencing anew his beautiful voice, and fine equipment as artist and musician.

The following is from the Ottawa Free Press:

More than ordinary intelligence and musical insight characterize the singing of Mr. Werrenrath, of New York, who, in addition to using his mellow, unwavering baritone voice judiciously, possesses dramatic verve. He strikes one as an artist to the finger tips. Vocally his performances were well nigh perfect, dramatically they had musical interest. Ambiguous enunciation is unknown to him, and his manner free from affectation. (Advertisement.)

Who says Americans don't take any interest in art? New York's latest sensation is a song called the "Mona Lisa Rag."—Charleston News-Courier.

A Philadelphia Concert.

It is altogether trite to utter paeans upon the high musicianship and deep sincerity of the members of the Manuscript Music Society of Philadelphia or praise the product of the composers among its members as they appear at the concerts of the organization. But there are times when one is inclined to feel that it is in this group of musicians—particularly after such a concert as the society gave in Witherspoon Hall Wednesday evening, February 25—when one is inclined to feel that the superior work of this organization is so evident as to almost force expression.

A great deal that is best in Philadelphia music was offered at last week's concert of the society. Constantin von Sternberg, the distinguished artist and teacher, who has made his headquarters in this city for many years, was one of the most welcome performers on the program. Mr. Sternberg played three preludes, op. 106, and a difficult concert etude. The preludes contained much of the vital spirit which one is accustomed to anticipate in the works of this eminent pianist and the etude was a study of characteristic difficulty executed with characteristic ease.

Dr. W. W. Gilchrist contributed something of a novelty in a nonet for piano, strings, flute, clarinet and horn. It was well played by Clarence K. Bawden, Frederick Hahn and his string quartet—P. Rahmig, J. Fisher, E. Roelsfema and Anton Horner. Easily the most pretentious number on the program was the second quartet, op. 61, of Henry Albert Lang, whose symphony will be performed next week by the Philadelphia Orchestra. Messrs. Hahn, Cole, Meyer and Eiler played the third and fourth movements of this work in excellent style. It is to be hoped that Mr. Hahn will find place for the whole composition at one of the early concerts of his quartet.

One of the most effective numbers, however—probably it was doubly effective because to many it came as a surprise—was the remarkably successful essay into the field of the art song made by Clarence K. Bawden. "Lament" and "Darkness and Light" were the names of the two numbers presented by Mr. Bawden. Bawden has conceived several striking melodic ideas and he has known, moreover, how to make most of them by writing really effective piano accompaniments. But more of Mr. Bawden, song writer, later.

Three songs entitled "My Garden," "Rain on the Down" and "Nocturne" were contributed by Nicholas Douthy. The last of this trio will probably prove the most popular, though for pure merit the first is the most deserving. Mr. Douthy has done several other excellent songs with which the public is not yet familiar. Marie Zimmermann sang all three numbers to Mr. Douthy's accompaniment.

A third group of songs, "Midnight" and "Love Song," was contributed by Henry Gordon Thunder. They are both excellent numbers. Camille Zeckwer played his own fifteen year old quartet in E minor, op. 9, with fine spirit. It is altogether an imposing work and the writer was sorry to hear Mr. Zeckwer say that he has done nothing in the larger forms for many years. The program was closed with a serenade for harp with an accompaniment of two French horns and strings, by H. van den Beemt.

School of Music and Arts Concerts.

Ralfe Leech Sterner, director of the New York School of Music and Arts, may point with pride to a series of 352 public recitals and concerts given by the institute under his energetic guidance. Two recent concerts, February 19 and February 26, showed the work of piano teachers and piano pupils in highly favorable light; there are so many students in the various departments that recitals devoted only to one specialty are frequently given. The intermediate piano pupils took part in the recital of February 19, eighteen of them exhibiting their cultivated talents, all of them studying with Frank Howard Warner, of the school faculty. This teacher also played two of his own piano compositions, viz., "Nocturne" and "L'Amore," beautiful pieces of music.

Harold A. Fix's piano pupils (and he, also), took part in the February 26 recital, playing a program of standard classic and modern works. His own playing of the "Moonlight" sonata showed him to be a thorough artist, possessing repose and temperament combined. Eleanor Lois Fields' touch and brilliant technic are unusual, exhibited in pieces by Debussy, Blanchet, Chopin and the "Blue Danube" waltzes, by Schulz-Evler. Eunice Cravens has fleet fingers, and plays with expression, especially evident in the "Rondo Capriccioso" and the "Staccato Etude," by Rubinstein. Edyth Washburn is one of the best pupils at the school, playing Grieg's sonata, op. 7, from memory. Marie Haynes may be said to be one of the leading artist-pupils of the Sterner institution, and Jessie Augusta Wright has been four years with Mr. Fix, a thorough course in technic and interpretation enabling her to shine luminously in Liszt's D flat concert study. It is announced that the 353d concert will be given Saturday evening, March 14, at the Waldorf-Astoria Hotel.

Mr. Sterner has been giving a series of lectures on the voice, three of them having the following subjects: "Why

Voice Teachers Should Understand Anatomy; Should Singers Understand Their Own Anatomy?" "Voice Anatomy and Tone Analysis." "The Voice Trial." In all these Mr. Sterner's thorough understanding of his subject was manifest, for he has studied the subject, assisted at operations and knows the human body as few vocal teachers do. He has also contributed several articles to the Century Opera Monthly, four having already appeared, with the promise of another soon to come. Many musical papers print his articles on voice and kindred subjects.

Benham's Success in England.

Victor Benham, who is to play in America next season, has been lauded highly by the London press. The following are a few extracts:

Mr. Benham played the whole program with great skill and brilliancy.—The Times, February 17.

Mr. Benham has a technic of the completest, and he never stands in the light of the composer whose work he interprets. His conceptions are highly artistic, brilliant when brilliancy is demanded and always emotional.—The Morning Post, January 31.

Mr. Benham has a well balanced mind, intelligent, appreciative. His cultivation is always that of a man of considerable ability. His



VICTOR BENHAM.

pianissimo tone was of really beautiful quality.—Daily Telegraph, January 31.

Mr. Benham's playing is at all times sound and finished. He can execute the most difficult passages with assured ease.—Standard, February 17.

Mr. Benham is a sincere and cultivated artist, finely equipped, and his interpretations were quite charming.—Sunday Times, February 1.

Mr. Benham's readings were always intelligent, well balanced, sincere and his execution was admirable.—Referee, February 1.

His readings were sound and admirable.—Musical News, February 7. (Advertisement.)

American Institute Recital.

February 27 a recital by students making a specialty of piano, voice, cello and violin took place at the American Institute of Applied Music, 212 West Fifty-ninth street, New York. The program modestly says "Twenty-eighth Season," during all of which Kate S. Chittenden has been active as teacher, and now both as teacher and dean. It is a fact that no better work is done in any institution of Greater New York than at the American Institute, whether it be in the line of piano, voice, cello or violin teaching; one has only to attend any of the recitals given at headquarters, or the annual June concerts at Carnegie Hall, to be convinced of this.

All the participants in the February 27 concert did well, as was to be expected from the industrious students, each according to the extent of his and her musical endowments. The teachers whose pupils played were Miss Chittenden, Miss Morgan, Mr. Hornberger, Mr. Lanham, Mr. Hodgson and Mr. Schradieck. The pupils' names, in the order of their appearance: Ottilie J. Bopp, Flora Eccles, Florence M. Marble, Mrs. R. E. Powers, Rose Fabian, Elsie Lambe, Watson H. Giddings, Constance Murray, Mildred Flower, George S. Dare, Evelyn Jenks, Rose I. Hartley, Adele Petit, Phoebe Arleigh and Rose Karasek.

Six Klibansky Pupils Give Recitals.

Jean Vincent Cooper, contralto, assisted by Lalla Bright Cannon, soprano, gave an invitation song recital at the Klibansky studio, 212 West Fifty-ninth street, New York, February 26, serving to show to advantage the excellent work of this teacher and the naturally beautiful voices of the singers. In order to show the class of songs these singers study and sing the program is printed in full:

I Am Thy Harp.....H. Woodman
Wherefore?.....La Forge
The Bluebell.....MacDowell
Way Down South.....S. Homer

Mrs. Jean Vincent Cooper.

La Colomha.....Arr. by K. Schindler
Ecstasy.....Rummel
A Rose and a Dream.....H. Gilbarte
Mammy's Song.....Harriet Ware

Lalla Bright Cannon.

Mon cœur s'ouvre à ta voix.....C. Saint-Saëns
Mrs. Jean Vincent Cooper.

Duet, From Tales of Hoffman.....Offenbach
Miss Cannon, Mrs. Cooper.

Von ewiger Liebe.....Brahms
Wiegenlied.....Brahms

Der Schmied.....Brahms
Mrs. Jean Vincent Cooper.

Cavatine, Una voce poco fa.....Rossini
Lalla Bright Cannon.

Hame to the Highlands.....Howard C. Gilmour
For a Dream's Sake.....A. Walter Kramer

(Dedicated to Mrs. Jean Vincent Cooper.)

The Road to China.....Alice M. Shaw
Warum sind denn die Rosen so blau.....Reginald L. Sweet

Mrs. Jean Vincent Cooper.

Duet, From Madame Butterfly.....Puccini
Miss Cannon, Mrs. Cooper.

Marie Louise Ficker-Wagner, dramatic soprano, assisted by Norma Weber, contralto, and Paul F. Eichhorn, baritone, gave a recital at the Three Arts Club, New York, February 27, and this, too, served to enlighten people as to the merits of the Klibansky teaching. Their program contained songs by Wagner, Shaw, Allitsen, Schubert, Verdi, Russell, Bliss, Gilmour, Homer, Hawley, Reichardt, Wolf, Kernochan, Spross and Von Weber, thus being most representative of all that is good in song literature. Alice M. Shaw and Philip Sipser were at the piano, and the patronesses were Mrs. Francis McNeil Bacon, Jr., Mrs. Raynal C. Bolling, Mrs. J. B. Cobb, Alice Adele Folger, Mrs. William B. Osgood Field, Miss Greer, Mrs. Howard C. Gilmour, Mrs. Clinton Gilbert, Mrs. John Henry Hammond, Mrs. George W. Hill, Mrs. Sergei Klibansky, Mrs. Goodhue Livingston, Mrs. Harry Markoe, Mrs. Paul Morton, Theodate Pope, Alice van Rensselaer, Mrs. Allan Appleton Robbins, Mrs. Theodore Douglas Robinson, Mrs. Antoinette Humphreys Smith, Mrs. St. John Smith, Mrs. Willard D. Straight, Mrs. Arthur Terry, Mrs. Breck P. Trowbridge, Mrs. Samuel A. Tucker, Mrs. Twombly, Mrs. Ernest Urchs, Mrs. Francis de R. Wissman.

Hudson-Alexander to the Rescue.

February 12, Caroline Hudson-Alexander was engaged at five o'clock in the afternoon to appear that same evening in Waterbury, Conn., as soloist with the Philadelphia Orchestra. The soprano accepted the emergency call and catching a six o'clock train from New York, dressed for the concert en route. She reached her destination at nine o'clock, going directly to the hall, where, fifteen minutes later, she was singing arias from "Der Freischütz" and "Louise" without rehearsal. Incidentally the singer did not change the arias, but sang selections called for by the program.

This is the second time Mme. Hudson-Alexander has filled an engagement under similar conditions. The first was two seasons ago, when without having sung the work in three years she sang the "Damnation of Faust" with the St. Cecilia Society of Boston replacing Alice Nielsen. On both occasions the soprano met with unqualified success.

Referring to the Waterbury concert, the Republican of that city declared it to be one of the best in local musical history, and furthermore said:

The soloist was to have been Miss Florence Hinkle. At the last minute Mme. Caroline Hudson-Alexander, who made an favorable impression here a short time ago with Harold Bauer, consented to sing the same numbers that Miss Hinkle was to have given—the aria, "Wie Nacht mir der Schlummer," from Weber's "Der Freischütz," and "Depuis le jour," the much sung aria from Charpentier's "Louise." Mme. Hudson-Alexander arrived here at nine o'clock, dressed hurriedly, made her appearance on the stage at the Buckingham Hall at 9:45 o'clock and sang the two arias charmingly. (Advertisement.)

The Butt-Rumford Tour.

The return to America of Clara Butt and Kennerley Rumford is being duly celebrated on the Pacific Coast with a series of appearances of unusual character. The English contralto and her husband have given three concerts in San Francisco, and made appearances in Los Angeles and other cities on the Coast. They now are in the Northwest prior to filling a series of ten engagements in Canada. Mme. Butt and Mr. Rumford are announced for a joint New York recital in Carnegie Hall, Tuesday afternoon, March 31.

NEW YORK BREVITIES.

Dickinson's Last Lecture-Recital—He Plays in the West—Thursby-Amato Musical Reception—Demarest's Organ Recitals Continue—Dufft's Concert—Jacobs at Stuyvesant Fish's—Hemus at Musicians' Club—Dambmann Pupils Sing—Macfarlane Puts the "Muni" in Municipal—American Academy Performance.

Clarence Dickinson's fifth and last of the series of Historical Lecture-recitals, in the chapel of Union Theological Seminary, February 24, drew an audience that filled the place to the last seat, with many standing. This was due in large measure, no doubt, to the life and interest put into these affairs by Mr. Dickinson, who is no dry lecturer, but a vivacious, up-to-date young man, who talks as well as he plays. The program of German composers had on it the German-American, Hugo Kaun, of whom the lecturer told interesting things; and Liszt, whose organ works were in so large a measure revised and made practical by A. W. Gottschalg, Weimar Court organist, friend of the Liszt pupils of the '70's and '80's.

Kaun's tragic "Abendstimmung" made effect, following the Brahms "Wiegenlied," both having the attention expressed in the phrase "hear a pin drop." Georg Schumann was represented by a sweetly melodious "At Evening," and some high-spiced music entitled "Music of the Spheres," by Karg-Elert, and a symphonic canon by the same composer, enlisting a women's chorus, with solo well sung by Agnes Kimball, concluded the program.

DICKINSON GOES WEST.

Clarence Dickinson played the following program at his recital, February 12, on the new organ in the Collegiate Church of St. Nicholas, Fifth avenue and Forty-eighth street, New York City:

Allegro con Fuoco.....De Boeck
Waldweben.....Wagner
Andante (Clock Movement).....Haydn
Variations, themes from Bach (cantata, Weeping, Mourning, and Crucifixus; B minor Mass) ending with chorale.
What God Will Is Best.....Liszt
Souvenir Poétique.....Fibich
Toccata.....Gigout
Lullaby.....Elgar
Norwegian War Rhapsody.....Sinding

Clarence Dickinson's setting of Shelley's "Music When Soft Voices Die," for eight-part chorus, was sung at the festival of the Elgar Choir, of Hamilton, Ontario, on February 11, Bruce Carey conducting, and was so well liked that it had to be repeated. Other choral organizations which have sung this composition of Mr. Dickinson's are The Musical Art Society of Chicago, Eric Delamarter, conductor; the Long Branch Choral Society, George Carré, conductor, and the Paulist Choir of Chicago, directed by Father Finn.

Mr. Dickinson goes West this week to give two organ recitals in Grand Rapids, Mich., one for the St. Cecilia Club, the other for the First Christian Church of that city.

THURSBY RECEPTION-MUSICAL.

Pasquale Amato and Mrs. Amato were guests of honor at Emma Thursby's eight musical reception, February 20. A very enjoyable musical program was given. Josephine Bettinetti sang songs by Schumann and Fay Foster. Enid Watkins, of San Francisco, sang a "Lakme" aria, and La Forge's "Expectancy." Julie Cahill sang French songs. Umberto Sorrentino sang "Reves" from "Manon" (Massenet), one of his most effective numbers, accompanied by Maurice la Farge. Emelie Müller sang two Norwegian songs and Leoncavallo's "Mattinata." Samuel Scheinkmann contributed a Chopin piano piece, and among the guests were, beside the Amatos: Shar Mia, Turkish vice-consul; Manuel Riando, Rheinhold Hermann, Mr. and Mrs. Ripley Hitchcock, Dr. and Mrs. William Bainbridge, Frances Robbin, Mrs. William R. Grace, Mrs. John Middleton.

Miss Thursby's last reception, in honor of Mary Garden and Thuel Burnham, took place February 27.

DEMAREST ORGAN RECITALS.

Clifford Demarest's February 26 recital, at the Church of the Messiah, Thirty-fourth street and Park avenue, found an audience which showed real interest in the music, and in the lucid remarks made by the organist explaining the same. Tomorrow (Thursday, February 5) he plays:

Marche Pontificale.....Tombelle
Lamentation.....Guilmant
Romance.....Wheeldon
Toccata and fugue in D minor.....Bach
Cantilene.....Woodman
Fourth sonata in F minor.....Merkel

DAMBMAN PUPILS WIN APPLAUSE.

Grace Baum, contralto, one of the numerous artist pupils of Emma A. Dambmann, sang recently in Hamilton, Canada, winning applause, and press notices, which are, in part,

reproduced below. She has a rarely beautiful voice, which, with maturity and further development, will enable her to be recognized as a fine singer. Gertrude Gugler, another Dambmann pupil, appears tomorrow (March 5) at the song competition, Plaza Hotel. The Toronto notices:

Grace Baum was enthusiastically received, and sang Verdi's "Don Carlos" aria. She endeared herself to the audience, and was the recipient of a beautiful bouquet.—Hamilton Herald.

Of outside talent probably Miss Baum was most appreciated. She has a splendid contralto voice of great range. Her singing of a "Don Carlos" aria and "The Last Rose of Summer" were received with loud applause and she was forced to render several encores.—Hamilton World.

NOBLE'S RECITAL TODAY.

T. Tertius Noble, organist of St. Thomas' Church, Fifty-third street and Fifth avenue, New York, plays the following program today, Wednesday, March 4, at 4 o'clock:

Sonata in D minor (first movement).....Rheinberger
Vox Angelica et Adoratio.....Dubois
Choral prelude, Gott der Väter wohn' bei uns.....Bach
Allegretto in F sharp minor.....Guilmant
Solemn March in C minor.....Schubert

An hour of organ music will be given on Sunday, March 8, at 8 p. m.

AMERICAN ACADEMY OF DRAMATIC ARTS.

It must be gratifying to President Franklin H. Sargent, Business Manager Diestel, and their associates of the American Academy of Dramatic Arts (Empire Theatre Dramatic School) to note the unusual space in the daily papers given in notices of the plays presented by the senior class of this year. A month ago an entire column appeared in the Tribune, and last week space was given to consideration of the play, "The Constant Husband," by Cicely Hamilton, produced at the fifth performance of this season, Thursday, February 26, at the Empire Theatre. When our dailies, always hard pressed for space, give such attention to the performance or play produced by a dramatic school, it speaks volumes for the standard of the school. Associated in "The Husband" were Alfred Shirley, who acted well; Virginia Cordelle, a good actress, whose French brogue was an incident of her performance; Hope Loring and Lelice Sencion, the latter most attractive. "Broken Hearts," by Gilbert, was the other offering, and in this Olive Tell acted exceedingly well.

ANDREWS' ORGAN RECITALS.

J. Warren Andrews, organist of the Church of the Divine Paternity, Seventy-sixth street and Central Park West, announces a series of five recitals on successive Thursday afternoons, 4 o'clock, with vocal soloists. The first occurs tomorrow, March 5, when Persis T. Babcock, contralto, and Donald Chalmers, bass, will sing. Charles Leech Gulick, organist and choirmaster of the First M. E. Church, of Westfield, N. J., plays at the second recital, March 12.

NEW YORK NOTES.

Signor L. Uribe's operatic concert, Sunday evening, February 22, at the Academy, 109 West Seventy-ninth street, was noteworthy in the enthusiasm of the audience, and the ease and genuine Italian art of singing which marked the affair. Miss Biondini has a sweet and high voice of very great promise, reaching a high B with ease. Miss de Aragon, of lovely appearance, sang with ardor, and Mr. Ingrassia has a fine baritone voice of extended range. All these sing with perfect ease of tone production, which also marked the singing of Signor Uribe, whose splendid dramatic tenor voice was heard in the "Bohème" aria and in duets with Mr. Ingrassia and Miss de Aragon.

All the singing was encored and all the singers sang from memory, the resonance of the room aiding to make a big tone. There were ensemble numbers by piano, violin and flute, the pianist and accompanist being Philip Sipser, a most capable young man, who played with authority and precision.

At the Century Theatre Club, Hotel Astor, February 27, Gladys Taliaferri Little sang "Mattinata," "A Maid Sings Light" and "A Birthday Song," by Woodman, with Ruth Savage at the piano. For the next members' day, March 13, Mrs. J. N. Ballantine, chairman of study, has arranged for an analysis of the works of Katrine Trask, with a reading of "The Vanguard." Dr. Gladys Rice, acting chairman of criticism, will lead in the discussion of a play, attended by the club in a body. Two hundred and sixty-eight members witnessed a presentation of "A Thousand Years Ago," at the Shubert Theatre, by arrangement of Mrs. Thomas Gibson, chairman of matinees, Percy MacKaye being an honorary member of the Century Theatre Club.

Carl E. Dufft's concert at the Waldorf-Astoria Hotel, February 26, was heard by a good sized audience of appreciative disposition, Olive Kline (soprano), Edward S. van Leer (tenor) and Edward Macrum (accompanist) assisting. The popular Dufft has changed his face (smooth shaven), but not his voice or carriage, which would be hard to disguise. Handel, Secchi, German, duets by Mozart, Goetze and Huhn, sung with Miss Kline, and three folksongs in English were his numbers, the latter pleasing

especially. A coloratura song by Morgan (from his song cycle) was one of his encores, and showed the flexibility of Dr. Dufft's voice. Miss Kline has a fine voice, clear enunciation, and knows how to sing; her encore, "Birthday Song," went with special gusto. Mr. van Leer sang a cycle of Japanese songs by Woodforde-Finden tastefully.

Announcements of the Musicians' Club include a composer's evening, February 24, devoted to the compositions of Arthur Bergh, Inez Barbour, Mme. Tollefsen and Percy Hemus interpreting them; and a Sunday evening concert, March 1, when compositions of Frank Howard Warner were performed. The following notes were printed in the latest bulletin:

Before sending in a "resignation" it is customary to pay up all back dues.

Nearly two hundred new members enrolled in the past two months. Any of them yours?

We are still looking for a new location, but have not yet found just the right place.

We need as members more from the instrumental field. Get the best orchestra players. Go after the pianists and the organists. There are a thousand musicians waiting to be invited into membership. Get busy.

The restaurant is open from 12.00 noon to 12.00 midnight.

You strangers: The club rooms are at 62 West Forty-fifth street.

Next Sunday is a holiday. Why not celebrate by coming to the concert on Sunday night?

Fault finding is the easiest job on earth. The club rooms are for members and not for strangers. Visitors must be accompanied by a member in good standing.

Why not come around on Sunday night and get acquainted?

Additional announcements of the Musicians' Club are as follows:

The first club smoker will take place on Thursday evening, March 5, at 8.30.

The following novel entertainment has been prepared, and an evening of real fun may be expected for both men and women members:

HELEN WALDO
Will Render Songs in Costume.

J. DEEMS TAYLOR & COMPANY,
"One Step Too Far."

FRED DUNWORTH
Presenting the Possibilities of a Deck of Cards.

Cigars and cigarettes will be provided for the men, and an interesting souvenir for the ladies.

Don't go home to dress—come as you are; and remember, you can dine at the club at small expense.

Come and enjoy yourself.

Committee:

MRS. JULIAN EDWARDS,
DR. J. CHRISTOPHER MARKS,
JOHN M. FULTON, Chairman.

Clarence de Vaux-Royer's concert, Astor Gallery, February 23, had a program of variety, with the following assistants: Ellison van Hoose, Clementine Tetedoux-Lusk, soprano, and Graham McNamee, baritone. Harold A. Fix, solo pianist, was to have played, but could not appear. The list of patronesses included names well known in the musical and social world, and following the concert there was a reception.

Max Jacobs, solo violinist, appeared at the home of Mrs. Stuyvesant Fish Monday evening, March 2, in groups of seventeenth century compositions, accompanied by Miss Pelton Jones, harpsichordist. Max Jacobs also appeared in recital on Wednesday, February 25, at the Mt. Hebron School, Montclair, N. J.

The Russell Studios' recital, announced for Saturday, February 28, Wanamaker Auditorium, has been postponed to Saturday, March 7, with the same program announced a week ago.

The National Association of Organists has issued cards announcing a "Get Together Dollar Dinner," Hotel Gerard, tonight (March 4), 7.30 o'clock; reception at 7 o'clock. The dinner is for men and women organists and their musical friends; dress informal. The committee in charge is Arthur Scott Brook, Herbert S. Sammond, George H. Day and Robert M. Treadwell.

Will C. Macfarlane, of Portland, Me., writes that he is the organist who put the muni in municipal. Informed persons know that the concerts given by him on the municipal organ of Portland have been made to pay financially.

Frank L. Sealy began a series of Tuesday afternoon organ recitals on the rebuilt instrument in the Fifth Avenue Presbyterian Church, corner Fifty-fifth street, Tuesday, March 3, playing works by Holloway, Karg-Elert, Lemmens, MacDowell, Parry and Handel.

Declaration of Independence.

[From the Portland (Ore.) Oregonian, February 16, 1914.]

It is pleasing to record that the co-operative Portland Symphony Orchestra continues its faithfulness to Western musical ideals and is not troubled by jealous fault finding from Eastern folks interested in subsidized orchestras.

SLIPS AT THE BEETHOVEN FESTIVAL.

Some Musical Discords Mar the Spirit of Tonal Rejoicing—Oscar Seagle Scores.

At Aeolian Hall, New York, the third of Walter Damrosch's Beethoven Festival concerts was given on Wednesday evening, February 25, on which occasion the fourth and fifth symphonies were played.

The educational value of these concerts depends, of course, upon the amount of musical culture each hearer brings into the hall with him. There appeared to be many present at last Wednesday's concert who thoroughly enjoyed the symphonies as interpreted and played by Walter Damrosch and his associates. For them the Beethoven Festival is a delight.

There were others present, however, who were only too conscious of the Festival fifth symphony shortcomings when contrasted with the concert fifth symphony heard within the week in another and a larger hall. The conductor of the Festival gave a vigorous and conventional interpretation.

In the fourth symphony there was not the same abandon as in the fifth, probably because the men were not as familiar with the music. The slip of one of the first violins near the beginning of the adagio second movement was enough to show that the players could not perform the fourth symphony without attention to the counting of the time value of the notes as they can the entire fifth symphony.

It would have been appropriate at a special Beethoven Festival, and in a small hall, too, to hear the orchestration of the first movement of the fifth symphony exactly as Beethoven wrote it. The addition of the horns to the passage for bassoons alone, with which the composer ushered in his second theme on its appearance in the tonic major, is really not justifiable. Had Beethoven wished for a greater sonority than the bassoons possessed he could have added it himself without the assistance of modern arrangers who have the Sax valves at their disposition.

By the way, the player of the first bassoon had considerable trouble with his high G flat. In the little solo call of the first bassoon on the notes D flat and G flat, fourth space and first line above, respectively, in the tenor clef, the G flat buzzed every time it was sounded. In the solo passage for the first bassoon near the end of the andante con moto second movement of the fifth symphony, this same G flat failed the player altogether and ended in disaster.

LATER PHILADELPHIA NEWS.

It is remarkable with what success Richard Wagner continued the spirit and imitated the methods of Gluck in his concert adaptation of the "Iphigenie en Aulide" overture. Leopold Stokowski presented this admirable little work at the Philadelphia Orchestra concert last week with two excellent novelties and Julia Culp, the famous Dutch lieder singer. Stokowski led the orchestra in admirable style in the Gluck work. The classic simplicity of the composition was never shown in more beautiful relief. Haydn's twelfth symphony in G major, known as the "Military" symphony, was welcomed to second place on the program. Stokowski presented it at both concerts last week in masterly fashion. It seems quite strange that the note "first time at these concerts," which finds its way to Philadelphia orchestra programs very frequently of late, should be appended to this number. Another work in last week's program never before heard at these concerts is the Debussy nocturne, "Nuages." Mr. Stokowski has indeed shown admirable enterprise not only in incorporating into his programs the best compositions of all schools, but in presenting works both new and old, which have never been heard here before. Stokowski's enterprise in program building and in the artistic phases of the orchestra's organization is paralleled only by Ralph Edmunds' enterprise in its business administration. As the organization begins the last half dozen concerts of the current season, both men are to be congratulated on the extraordinary success of the local concerts and the numerous appearances in other cities.

Mme. Culp sang an aria from Monteverdi's "Arianna," with orchestral accompaniment; and a group of songs by Schubert and Brahms to the accompaniment of Coenraad V. Bos. The Debussy nocturne, "Fetes," and Liszt's "Les Preludes," closed the program.

NEW COMPOSITIONS.

It was only last week that Stokowski presented a composition by one of his own men at a regular concert. Next week he will present the symphony of Henry Albert Lang, also of this city.

This work, one movement of which was heard at the concert of the Manuscript Music Society with the orchestra last spring, is called "The Fantasies of a Poet." Its first movement, "The Dying Genius," was written sev-

eral years ago and was dropped by the composer as a complete work. But after a long period of doubt he came to see that the possibilities of the idea had not been exhausted and the completed symphony was the result. The work describes the impressions and dreams of a literary genius in the last moments of his life. Two contrasting themes are involved, one concerning his despair and vain struggles in this world, and the other picturing his hope and promise of the hereafter. These two motives pervade the whole symphony despite the fact that each one of the four movements has its own characteristic theme. Following the portrayal of the dying genius in the first movement, the composer endeavors to give a picture of immensity and quiet grandeur in the second movement "Infinity," while the third movement pictures fantastic impressions of other worlds. The last movement is called "The Isle of the Blessed." The symphony was completely outlined and written down three years ago, but was altered last summer after Mr. Stokowski had expressed his admiration of the music and his desire to present it.

Herman Sandby will be the soloist at the concert. He will play the concerto in A minor by George Eduard Goltzmann. The concert will be opened with the overture to Weber's "Euryanthe," and the closing number will be Richard Strauss' serenade for wind instruments and his dance from "Salome."

MELBA-KUBELIK CONCERT.

Jan Kubelik joined forces with Nellie Melba on the return engagement of the great prima donna at the Metropolitan Opera House under the management of Robert Patterson Strine last Tuesday evening. The concert added substantially to the laurels which these popular idols have won in the last few years. Kubelik returns with an art of greater authority. Melba reveals an art which will remain the marvel of the concert stage. The prima donna won greatest favor, however, in her less florid numbers.

NEXT SEASON'S OPERA.

Definite announcement was made late Friday night of this week that the Chicago-Philadelphia Opera Company will return to this city under unchanged conditions for the presentation of grand opera next season.

For several months rumors of changes in the personnel of both the executive and artistic forces of the company have been whispered about in musical circles. And as the

season drew to a close the rumors gained in their pretension of authority. But the announcement of this week states that practically the same artists, with several desirable additions, will return here next year under the same directorate for a season of seven weeks. The season will be divided as heretofore, with the interim filled by the New York Metropolitan Opera Company.

It is generally believed that E. T. Stotesbury has renewed his guarantee on the same basis as heretofore. Certainly the decision of the board of directors to continue performances under the same plan both here and in Chicago is the highest sort of tribute to Maestro Campanini.

MATINEE MUSICAL CLUB.

Among the chief participants in the choral concert of the Matinee Musical Club in Witherspoon Hall last Tuesday evening were Helen MacNamee Benz, Emilie Fricke, pianist; Jenny Kneeder Johnson, soprano; Effie Leland, violinist; Katharine Meisle, contralto, and Mary Newkirk, contralto. Burton Piersol, baritone, assisted.

Any report of this concert without special tribute to the work of Mary Newkirk would be lamentably inadequate. Miss Newkirk's principal number was "La Ballade du Desespere," by H. Bemberg, with reading by Mrs. S. W. Cooper, and violin obbligato by Miss Leland. Though the entire program was excellently done, this number stands out with particular prominence. H. P. QUICKSALL.

TWO PHILHARMONIC CONCERTS.

"Dante" Symphony Produced—Ottile Metzger Is Heard in an Aria and Songs.

There really were three Philharmonic concerts last week at Carnegie Hall, for the Thursday evening program of February 26 was repeated on Friday afternoon, February 27, and a popular concert took place on Sunday afternoon, March 1. At the latter, Ottile Metzger was the soloist. On the earlier occasions the orchestra had the assistance of the St. Cecilia Club.

As on a previous occasion (two seasons ago), when the Philharmonic did Liszt's "Dante" symphony under Joseph Stransky, the performance had everything to commend it, for extra care evidently had been lavished upon the rehearsals, the instrumentalists played with accuracy and enthusiasm, and the female choir sang beautifully and impressively. Liszt's "Dante" is a work built on large lines, but filled with a plentiful variety of picturesque details and all of these were sounded interestingly. The composition has much thematic beauty, is deeply felt, and its message is undeniably spiritual and uplifting. New York music lovers should thank the Philharmonic Society not only for presenting the work, but also for giving it a hearing so majestic, so clear and so entirely in the ardent style which becomes Liszt's music best.

After the full throated and yet finely tinted singing of the St. Cecilia in the symphony, Victor Harris had an easy time of it to lead his chorus to victory in three unaccompanied numbers, a very perfunctory and dry Chadwick setting of "Stabat Mater Speciosa," Margaret Ruthven Lang's finely done "The Wind," and Gabriel Pierné's charming "Le Mariage de Marion," which had to be repeated. Mr. Harris' sensitive training was evident in the subtle shadings of tone and tempi employed by his singers, in their perfect attack, and the pure enunciation of text. Their performances were in every respect an artistic treat of a superior kind.

Schumann's overture, scherzo and finale, one of that composer's weakest creations, had a spirited reading, but the dull measures of the work refused to be enlivened or to voice an importance they do not possess.

At the Sunday concert Ottile Metzger sang a "Don Carlos" aria by Verdi, Liszt's "Three Gypsies," and shorter numbers by Fritz Fleck, Rubinstein and Pfitzner, and scored a tremendous hit what with her fervent delivery, her lovely voice, and her deep musical intelligence. Her recital of the day before had left not the slightest trace of tiredness in Mme. Metzger's tones, which revealed all their customary plenitude and roundness. Her dramatic power captivated the house completely, and it is no exaggeration to say that she was the recipient of torrential ovation.

The orchestral selections of the afternoon, consisting of the "William Tell" overture, a Bizet suite, Liszt's "Les Preludes," Debussy's "L'Après Midi d'un Faune" and Berlioz's "Roman Carneval," also met with a warm reception and deservedly so, for they were played with taste, technical polish and inspiring verve. The Philharmonic just now is in better playing form than at any previous time in its history.

Conductor Oberhoffer, of the Minneapolis Orchestra, was in a box, and later expressed his satisfaction to a MUSICAL COURIER reporter regarding the excellence of our leading orchestral organization.

BOSTON PROGRAMS.

Interesting Record of Musical Events in the Hub During the Past Week.

Boston, Mass., February 28, 1914.

Chronicles in this letter besides the events of the past week are a few that date back to the week previous, since on account of the Washington Birthday holiday it was impossible to include them in their proper place. Chief among these was the concert of Ysaye, Godowsky and Gerardy, which took place at Symphony Hall on Saturday afternoon, February 21, and offered the unusual combination of three great masters of their instruments in a varied program of chamber music and solos. A large audience appreciative of this rare opportunity gave demonstrative evidence of intense enjoyment of all the offerings of these great artists; particular enthusiasm being aroused by the magnificent ensemble performance of the Beethoven and Schubert trios which were played with every regard for uniformity rather than individuality, and by Mr. Gerardy's eloquently beautiful rendition of Boellmann's "Variations Symphoniques." Mr. Godowsky was also much applauded for his brilliant playing of Chopin's ballade in G minor, nocturne in G major and Liszt's "Gnomenszenen."

AN INTERESTING PIANO RECITAL.

The piano recital of Raymond Havens at Jordan Hall on Wednesday afternoon, February 18, was another musical event of that week which proved unusually interesting and enjoyable. Mr. Havens is a young man as yet in the beginning of his career in so far as wide renown and reputation are concerned; but in the qualities that constitute excellent musicianship and pianistic proficiency he is already far advanced. Endowed with a musical nature and a particular instinct for the piano, Mr. Havens has added to these natural gifts by conscientious study and thorough training. With this foundation he is able to present a composition as the accomplishment of a well rounded musician and pianist whose inherent gifts speak out of the poetic, individual and wholesome saneness of his interpretations, while his sympathetic touch, mastery of legato phrasing and variety of technical resource give evidence of their intelligent cultivation. Mr. Havens' pro-

gram comprised pieces by Brahms, Chopin, Debussy, Baermann, Henselt and Strauss-Godowsky.

OTTILIE METZGER RECITAL.

The famous German contralto, Ottilie Metzger, was heard for the first time in this city at Symphony Hall on Sunday afternoon last. She was assisted at this concert by the Apollo Club of Boston, Emil Mollenhauer, conductor. Mme. Metzger's program was a very interesting one, illustrating the great art of the singer and the real musical worth of the compositions. Mme. Metzger's voice has a beautiful dark character, wide range, and capacity for emotional expression. She made a strong impression. The interpretations of the singer were distinguished by deep sincerity of feeling.

RE-ENGAGEMENTS FOR WILLARD FLINT.

Still bearing out his reputation for return dates, Willard Flint, the popular basso, has been engaged as the Mephisto in performances of "Faust" to be given at Lowell, Mass.; Cornell University, Ithaca, N. Y. (fourth engagement), and Lawrence, Mass. (fourth engagement).

PIANO RECITAL BY MAX LANDOW.

Max Landow, the German pianist, now a resident of Omaha, Neb., and known to Boston audiences through a recital given here in the winter of 1910, reappeared at Jordan Hall on Monday afternoon last, when he was heard in a program comprising the Brahms sonata in F minor, Schumann's "Davidsbündelntanze" and a group of Liszt pieces including the solo concerto.

Mr. Landow revealed many excellent qualities as a pianist, notable among them being a beautiful singing tone, an impeccable technique, and exceptional rhythmic sense. There were virility and poetry in his playing, also restraint and abandon. Altogether it was an unusually well balanced pianistic equipment over which played the personality of a man devoted and absorbed in the sincere expression of his art.

GREAT AUDIENCE GREETED SCHUMANN-HEINK.

"The popularity of Mme. Schumann-Heink," says Philip Hale in the Boston Herald, "does not diminish with the flight of years. Other singers come and go and are applauded for a season, but year after year no matter what her program may be, Symphony Hall is crowded whenever this contralto visits the city. She is now so well known and so beloved throughout the land that she might be called an American institution. The tribute gladly paid her is to the woman as well as the singer."

All of which is perfectly true and eminently fitting. Indeed it would be a disgrace to the community were anything but a capacity audience to gather for a recital of this woman who has done so much to inspire the love and respect of all Americans whether so called music lovers or not. The feature of this concert was the marvelous rendition of Schumann's cycle, "Frauenliebe und Leben," given by this great artist and woman. It was something above praise, too, sacred in its intimacy of revelation—too utterly and profoundly beautiful to be intellectually analyzed. So deep was the impression created by this that the encores given after it seemed, at least to one hearer, as almost sacrilegious.

In her opening numbers, Mozart's recitative and aria, "Sextus," and Bach's "Heart Ever Faithful," and her closing song group in English, Mme. Schumann-Heink was at all times the great singer, the accomplished artist, who still retains all the human qualities that so endear her to her audiences.

Assisting the singer and adding individual pleasure to the enjoyment of the afternoon, was Nina Fletcher, a violinist well known and justly admired in this city, her former home. Miss Fletcher is more than an accomplished violinist, she is also a brilliant executant. Her playing is distinguished by true musical feeling and utmost good taste. Most enjoyed was her rendition of Bach's sonata (E minor) and her encore, the familiar air of the same composer. There were appropriate simplicity, breadth and warmth of tone in both these numbers. For her second group she gave the Wilhelmj arrangement of Wagner's "Preislied" and the Wieniawski polonaise. Needless to add, Mrs. Hoffmann rendered invaluable assistance to both artists by her superb accompaniments.

BOSTON SYMPHONY CONCERTS.

The concerts of this week offered a repetition of Mahler's fifth symphony, a work which aroused such keen interest and admiration at its former presentations here last April and again in November that more than a hundred requests were received by Dr. Muck for its repetition. The concert of Saturday night marked the sixth time Mahler's work has been performed here within less than a year, an unusual record for any modern symphonic work. As secondary number on the program Wagner's "Siegfried Idyl" was given. It is unnecessary to state that both works received more than admirable renderings by Dr. Muck and the orchestra.

BOSTON NOTES.

The second concert of the Cecilia Society, Arthur Mees, conductor, was given at Jordan Hall on the evening of February 19 with Alwin Schroeder, cellist, as assisting

artist. The program was miscellaneous, comprising pieces by J. S. Bach, Di Lasso, Gevaert, Chabrier, Mabel Daniels, Bantock, Gretchaninoff and Grainger. Mr. Schroeder played among other things a manuscript piece of Arthur Foote's entitled "Aubade" with the composer at the piano.

Katherine Gormley will be the soloist at the recital of the Faelten Pianoforte School in Huntington Chambers Hall, Thursday evening, March 5. Her program will include works by Bach, Mozart, Mendelssohn and Weber. An ensemble class assisted by Gertrude I. McQueston, of the Emerson College of Oratory, will present the dainty tone poem of the "Nutcracker and the Mouse King," by Reinecke.

Mr. and Mrs. Anton Witek have sent out cards for a musicale to be given at their studio apartment on Sunday afternoon, March 1, at 3.30 o'clock.

Twelve opera talks will be given during the course of the current week by Havrah W. L. Hubbard, of the Boston Opera House. Members of the Harvard Union, the Professional Women's Club, the Current Events Club of Hyde Park, Cantabrigia Club of Cambridge, West Roxbury Women's Club, Newburyport Women's Club and pupils of the Somerville High School will be among the audiences to hear these talks.

BLANCHE FREEDMAN.

Haggerty-Snell Pupils' Recital.

Ida Haggerty-Snell gave a pupils' recital on Thursday evening, February 26, in her studio, 2647 Broadway, New York. Many invited guests and friends of Mme. Haggerty-Snell and of her pupils enjoyed a delightful program, done both by the beginners and the advanced students, in a way that is convincing proof of the truth of this brilliant teacher's method, which is: "Not all may become artists, but every one can be taught to sing artistically."

Mme. Haggerty-Snell acts upon the belief expressed in this excellent and optimistic motto and it cannot be denied that the results she accomplishes certainly warrant her belief in this dictum. And it is this unbounded optimism and confidence in the ability of her pupils, as well as in the efficacy of her own methods, that renders Mme. Haggerty-Snell's work so productive of immediate results shown by the beginners, whom their thoughtful teacher brings forward almost immediately after they begin their study, in order, as she explained it in a short address given on this occasion, to give them that confidence which only comes with experience, and to destroy that timidity which mars every public appearance of the average musician during all of the early years of study. This is certainly a valuable consideration, and it is surprising what results Mme. Haggerty-Snell gets in a short time and how well some of these beginners sing. That their work is progressive and leads to the highest results was shown by some of the more advanced pupils who were heard on Thursday evening.

Mme. Haggerty-Snell's recital must be voted a complete artistic success and certainly proved a pleasure to all of those present.

Frieda Hempel with New York Symphony.

At the New York Symphony Society concert on Sunday afternoon, March 1, Frieda Hempel, of the Metropolitan Opera, was the soloist, and received a genuine ovation. Her numbers were airs from Verdi's "Ernani" and Mozart's "Die Entführung aus dem Serail." Her interpretation of these arias was broad and extremely brilliant.

The long phrases of the Mozart aria were sung with dignity and nobility, showing complete breath control and fine musicianship, as well as a wealth of musical inspiration and deep feeling. The Verdi aria was delivered with passion and warmth. Mme. Hempel was in splendid voice and her coloratura was clear and perfectly sharp cut, her high notes sonorous and of crystal purity, and her phrasing artistic.


The orchestra played Schumann's D minor symphony and Liszt's "Preludes."

Russian Choir at White House.

The choir of the New York Russian Cathedral of St. Nicholas was heard last week at the White House, Washington, D. C., the program consisting of compositions by Russian composers famous both in choir and secular music. The whole choir went on to Washington for this concert, and offered President Wilson, as a souvenir of their visit, a group photograph with their signatures, even the twenty-one boys, American born of Russian parents, signing in Russian.

Some Bauer Prospects.

Mozart's fantasia in C minor and Chopin's sonata in B minor will be features of Harold Bauer's piano recital in Aeolian Hall, Saturday afternoon, March 21. There will also be compositions of Schumann, Brahms and César Franck.



IRMA SEYDEL
VIOLINIST
AMERICA III July, 1914
EUROPEAN Tour, July, 1914
Jan., 1915
RETURNS America after Jan., 1915
American Management
WALTER ANDERSON
171 West 87th Street New York City

FÉLIX FOX PIANIST
STEINERT HALL ANNEX : : BOSTON, MASS.

WILLARD FLINT BASS
Soloist Nine Times, HANDEL and HAYDN SOCIETY
46 Huntington Avenue - - - Boston

Harriot Eudora BARROWS CONCERT SOPRANO
TEACHER OF SINGING - - - Boston
407 Pierce Building

PAUL HULTMAN, Pianist and Teacher
Boston, 516 Huntington Chambers.
For Concert Engagements address: Hultman-McQuaid School of Music, Day Building, Worcester, Mass.

CLARA TIPPETT
TEACHER OF SINGING - - - Boston, Mass.
321 Pierce Building

Priscilla WHITE Teacher of Singing
692 Pierce Building
BOSTON - MASS.

Signor Arnaldo Conti
Formerly Musical Director Boston Opera House
OPERATIC INSTRUCTION Italian, French, German Repertoire, Interpretation, Diction, Stage Action.
Studio: 21 Seaboard St., Boston. Tel., A. & B. 870-12.

Mr. and Mrs. HUBBARD
ARTHUR J. HUBBARD
VOCAL INSTRUCTION - - - BOSTON
SYMPHONY CHAMBERS

NEW ORLEANS OPERA AND CONCERTS.

French Opera Season Ends on Washington's Birthday—
Concerts and Recitals—Notes.

New Orleans, La., February 12, 1914.

The French Opera Company will end its season here on February 22. Contrary to custom, the organization will not tour, but, instead, will disband here.

There have been performances of "Sigurd," "Traviata," "Cavalleria Rusticana" and "La Navarraise," "Madame Butterfly," and "Phryne." The last named was one of the season's promised novelties. Judging from the cold reception accorded this Saint-Saëns work, its "premiere" was very likely its "dernière." Whether Saint-Saëns or his interpreters are to blame for the failure of this opéra comique, cannot be positively decided, but the preponderance of evidence is in the favor of the eminent French composer, although his genius is by no means very strongly evinced in this lighter effort.

Friday evening will mark the operatic debut of Louise Ada Lehmann, a pupil of Maxime Sum, of this city, who will be heard in the role of Carmen. Miss Lehmann is said to possess rich vocal and dramatic gifts.

MELBA-KUBELIK DRAW IMMENSE AUDIENCE.

Mme. Melba and Jan Kubelik, with their assisting artists, attracted one of the largest audiences ever assembled at the Athenaeum. Mme. Melba was in good voice and evoked lavish applause. One of the most successful of her numbers was Tosti's "Good-bye," in which she proved that English, correctly sung, is as musical as Italian or French. Mr. Kubelik's artistic growth since his last appearance here was very noticeable, the distinguished violinist infusing into his work a warmth and feeling which he had hitherto not revealed. His tone was at all times exquisite, but in the Vieuxtemps concerto it assumed a purity which only the hackneyed adjective "golden" can describe. Edmund Burke was well received. The concert was under the local management of the writer. A second concert at popular prices was given two days later, under different management, at the Greenwall Theatre. The writer, on account of another concert the same evening, could not attend, but he learned that Mme. Melba, Mr. Kubelik and Mr. Burke acquitted themselves splendidly.

MME. FOEDOR-CAMOIN AND "LA NAVARRAISE."

Jane Foedor-Camoin was heard Tuesday night in Massenet's "La Navarraise," a work in which she had not appeared for the past seven years. The announcement that the popular soprano would again sing the role of Anita, which she created here over seventeen years ago, attracted a fine audience at the French Opera. Mme Foedor-Camoin has had the distinction of three engagements as falcon of the local opera. Although she retired from the operatic stage eight years ago, she has twice been induced to reappear as the wretched woman of Navarre, an impersonation upon which she has placed an indelible cachet. Time has dealt gently with the accomplished songstress, for, barring a slight diminution in volume, her voice is as lovely as in bygone days. She scored a triumph.

CLARENCE EDDY'S ORGAN RECITAL.

Clarence Eddy was recently heard at St. George's Episcopal Church. He was assisted by the church choir and Mrs. John Gehl, soprano; Mrs. Wehrmann-Moore, soprano; and Elizabeth Wood, mezzo-soprano. Victor Despommier, the church organist, conducted.

Mr. Eddy's masterful playing has long been admired in this city. Although his entire program was beautifully rendered, it was in the big polyphonic works that his great ability was most tellingly revealed.

LIST OF CONCERTS.

Following is a list of the most important concerts to be held here: February 16, Alma Gluck; February 28,

Ysaye-Godowsky-Gerardy; March 4, Harold Bauer and the Flonzaley Quartet; March 5, Harold Bauer in recital; March 19, Mischa Elman; March 30, Luisa Tetrazzini; April 6, Julia Culp; and later in April, the St. Louis Symphony Orchestra.

NEW ORLEANS NOTES.

The New Orleans Symphony Orchestra, Severin Frank, conductor, will give its first concert of the season on Sunday evening.

Robert Lawrence is soon to present his pupils in a comic opera.

The Saturday Music Circle will present the Newcomb String Quartet and Mrs. Jos. Eisendrath, soprano, at the meeting on Saturday.

Eugenie Buffet, the famous French singer of popular songs, gave a very successful concert here recently.

The fifth concert of local artists under the auspices of the Newcomb School of Music, was held last Monday with the Newcomb String Quartet and Walter Goldstein, pianist, as the offering.

HARRY BRUNSWICK LOER.

Artists from the North and South.

Julia Claussen and Maestro G. Sturani, conductor of the Chicago Grand Opera Company, were snapped by the kodak for the MUSICAL COURIER in front of the Majestic Hotel, Philadelphia.

Mme. Claussen had just returned to Philadelphia from Chicago, where she appeared with great success with the



JULIA CLAUSSEN AND MAESTRO STURANI,
Of the Chicago Grand Opera Company, in front of the
Majestic Hotel, Philadelphia.

Minneapolis Symphony Orchestra and at a concert given by the Swedish Singverein Society in Orchestra Hall.

Alma Voedisch is the special representative for Mme. Claussen in the booking of concert dates.

Dudley Buck Pupils to Appear.

In the March 11 issue of the MUSICAL COURIER photographs of Dudley Buck, the well known New York vocal teacher, and several of his artist-pupils, who are proving his efficient work at his Aeolian Hall (New York) studio,



DUDLEY BUCK.

are to be reproduced. These are: Marie Morrissey, contralto; Katherine Galloway, soprano; Caroline Crenshaw, soprano; Horatio Rench, tenor; Robert Gottchalk, tenor, and Andrew A. Smith, Jr., baritone.

Christine Miller to Mr. Davenny.

Christine Miller, the well known contralto, sent the following telling appreciation to Hollis Edison Davenny, of Pittsburgh, Pa., recently; it explains itself:

Dear Mr. Davenny:

This is to say how much I enjoyed your work this afternoon. I am sure your program will meet with great success and you will create a great demand for it. Mrs. Davenny's clear, sweet, well placed soprano blends beautifully with your warm, virile baritone of wide range, and your singing of the charming duets was an unqualified joy. Mrs. Davenny's interpretation of the Kahn "Ave Maria," with Mr. Erbs' clean cut and sympathetic accompaniment and your violin obbligato, adds delightful variety to a well balanced program which is unique and is bound to bring success. Cordially yours,

CHRISTINE MILLER.

S. WESLEY
SEARS

St. James Church

22nd and Walnut Streets
Philadelphia

Organ Recitals

Instruction

"Mr. Sears is recognized as one of the most brilliant and accomplished of organ players."—Philadelphia North American.

"In presenting S. Wesley Sears as an organ soloist, one presents a virtuoso who is unquestionably in the front rank of his profession."—Musical Courier.

"Mr. Sears is well known for his fine musical qualities and his playing is always a perfect delight."—Toledo Blade.

EMMA LOEFFLER

DRAMATIC SOPRANO

Specially engaged as soloist with the
MINNEAPOLIS SYMPHONY OR-
CHESTRA for concerts in Minne-
apolis, and also engaged for the en-
tire spring tour with this orchestra.

For available dates, apply to

ANTONIA SAWYER, Exclusive Management
1425 Broadway - - - New York

MORGAN
KINGSTON
— IN —
I Pagliacci

"One of the high
spots in Pagliacci
was Morgan King-
ston's singing of Ridi
Pagliacci" N.Y. Times

"Morgan Kingston appeared as Canio and his beautiful voice was used to its best effect"—N. Y. Eve. Mail.

"Mr. Kingston was splendid musically and sang the great aria that terminates the first act with fine force and effect"—N. Y. Journal of Commerce.

MORGAN
KINGSTON

Principal Tenor of the Century Opera Co.

SEASONS 1913-14-15-16

JAN

SICKESZ

DUTCH
PIANISTAmerican Tour Begins
October, 1914Management ANTONIA SAWYER
1425 Broadway, New York

Frances Ingram Delights Audience at Beloit.

William J. Tucker, the Beloit (Wis.) impresario, presented Frances Ingram, the contralto, to his public on February 1. The concert was a great success, Miss Ingram



FRANCES INGRAM
In the Governor's garden at Port Said, Egypt.

drawing, it is said, the largest audience any singer has had in that city, over seven hundred people being turned away unable to find standing room.

The Beloit News of Monday, February 2 said of the concert:

Frances Ingram, the contralto, delighted an audience that filled the Second Congregational Church to overflowing last evening. The audience listened with breathless attention as Miss Ingram, with her mammoth contralto, sang her interesting and varied program. The critics everywhere agree that Miss Ingram has one of the finest contralto voices before the American public today and are predicting for her a great career. Surely she sang last night with splendid interpretation and charmed with her big, rich vocal organ. Her charming personality and beauty added much to the rendition of her solos. (Advertisement.)

Claude Warford's Activities.

Morristown, N. J., February 20, 1914.

Music has never had such a boom here as Claude Warford has given it this season.

In addition to Mr. Warford's teaching, at his Metropolitan Opera House studio, in New York, he has a school of music in Morristown which already, in its first season, boasts nearly one hundred students. In addition to this work Mr. Warford is tenor soloist and director of the quartet choir of the First M. E. Church, where he has just been reengaged for his third season.

The series of artist's concerts which the Warford School has been giving is now beginning to look a little more like a financial, as well as an artistic success, although the first two recitals, by Josef Hofmann and Kathleen Parlow, were not as well attended as might have been expected. The third concert, given by Pasquale Amato and Ada Sassoli, in place of Mme. Schumann-Heink (who was ill), quite took the people by storm. Seldom has such spontaneous applause been heard in the Lyceum or at any other place in Morristown. The last recital of the Warford course will be given by Alma Gluck, Friday evening, April 3.

Friday evening, February 13, Horatio Connell gave a

song recital under the auspices of the Friday Evening Club, and this was greatly enjoyed by an appreciative audience, for Connell is an A-1 artist. These various branches of music in Morristown are all influenced by Mr. Warford's work and personality, for what he does is of importance, creating a following constantly growing in numbers.

Concerts by his pupils, recitals in which they participate, and concerts in which they are stars occur frequently, so that throughout this section it is becoming known that the Warford pupils who appear in public are fully prepared young artists. At these concerts works by American composers are invariably on the program, and of song composers no name appears oftener than that of Hallett Gilberté.

Mr. Warford's work is his best recommendation, as it ought to be, and his courteous personality goes a long way toward success.

Julia Culp's Intimate Song Recitals.

Julia Culp, the Dutch lieder singer, will give two intimate song recitals in the Little Theatre, West Forty-fourth street, New York, Friday afternoon, March 6 and Friday afternoon, March 13.

The following are the numbers for the March 6 program:

Der Jüngling und der Tod.....	Schubert
Die Post	Schubert
An die Nachtigall	Schubert
Die Forelle	Schubert
Du liebst mich nicht.....	Schubert
Wer machte dich so krank	Schumann
Alte Laute	Schumann
Der Nussbaum	Schumann
Die Kartenlegerin	Schumann
Du bist wie eine Blume	Schumann
Lied eines Schmiedes	Schumann
Sonata, C major	Mozart

Coenraad V. Bos.

Die Liebe hat gelogen	Schubert
Wienlied	Schubert
Fischerweise	Schubert
Nacht und Träume	Schubert
Lachen und Weinen	Schubert
Rastlose Liebe	Schubert

March 13 Mme. Culp will sing the following:

An eine Aeolsharfe	Brahms
O, Nachtigall	Brahms
Sonntag	Brahms
Feldensamkeit	Brahms
Salamander	Brahms
Schwalbe sag' mir an	Brahms
Schlafendes Jesuskind	Hugo Wolf
Die ihr schwebet	Hugo Wolf
Blumengruss	Hugo Wolf
Gleich um gleich	Hugo Wolf
Ihr jungen Leute	Hugo Wolf
Mausfallenprüchlein	Hugo Wolf
Sonata, G major	Mozart

Coenraad V. Bos.

Meerfahrt	Brahms
Mein Herz ist schwer	Brahms
O liebliche Wangen	Brahms
Trennung	Brahms
Wie komm ich denn zur Tür hinein	Brahms

Coenraad V. Bos will accompany Mme. Culp as well as furnish two Mozart numbers.

Naegele's Southern Success.

Charles Frederick Naegele, Jr., a young pupil of Genevieve Bisbee, the well known New York teacher of piano, gave a recital Saturday afternoon, January 3, at Jacksonville, Fla. The following are opinions of the newspapers of that city regarding his playing:

Young Naegele is only in his seventeenth year, but plays with the dash and finish of a musician who has given years to the study of his art. . . . He is distinctly an American, having studied only under the direction of Genevieve Bisbee, the Leschetizky teacher, and who is also a pianist of great ability. . . . Aside from the pleasure there is in hearing him play so extraordinarily well for his years, his audience had the feeling that his music is

so sound technically, and grounded on so understanding and talented a nature, that one need not say that he has a great future, but that he is already a pianist of enviable attainments.—Jacksonville (Florida) Metropolis.

Never merely pounding the piano, it was evidenced that the skillful pianist was really after tone beauties and thus proved himself to be an artist of discrimination. The ballade in G minor, demanding insight, experience and mature understanding, usually only found in artists of many years of experience, was a triumph for this boy. It was played with exquisite poetic balance, splendid understanding of its inner beauties, fine power and regard for pedal effects, worthy a pianist of wide experience.

The Campanella (Paganini-Liszt) compelled admiration for its sure brilliancy, clear phrasing and color.—Jacksonville (Fla.) Sunday Times-Union. (Advertisement.)

Laura E. Morrill's Studio Announcement.

In a notice appearing in last week's MUSICAL COURIER reference was made to a pupil of Laura E. Morrill, Florence Chapman Paetzold, a soloist in a St. Paul, Minn., Church. Mrs. Paetzold has just taken up her residence in that city, where she has been successfully singing in concert, as well as church.

Lawrence Paetzold, her husband, is a baritone, who frequently sings in public.

Another artist pupil of Mrs. Morrill, Bertha Barnes, is soloist in a church in Boston, Mass. This we failed to mention in last week's notice.

Mrs. Morrill has many pupils who are enjoying success in opera, concert, recital and in church singing. Lillia Snelling, soprano, is an artist who sang three years with the Metropolitan Opera Company. Bertha Kinzel is a soprano soloist at the West Park Church in New York, and is frequently heard in concert and recital.

Antoinette Harding is soloist at the Fourth Church of Christ, Scientist, New York. Winifred Mason sings at the First Church of Christ, Scientist, Brooklyn. Clarence Bawden is the tenor soloist at the Washington Square Methodist Church, New York. Russell Bliss is an artist frequently heard in concert and recital. Mr. Bliss is baritone soloist at a well known church.

Burnham Here.

Thuel Burnham, the pianist, arrived from Paris on Thursday of last week on the steamship Olympic, and will remain in America for about three months, during which time he is to take charge of a number of scholarships offered by various clubs in New York. Among them are the MacDowell Club, the Studio Club, the Three Arts



THUEL BURNHAM.

Club, etc. The examination for the Studio Club contest took place on Friday afternoon, February 27, and was awarded to Ethel Marie Brown, of Dayton, Ohio.

Evelyn Fletcher Copp Lectures in New York.

Evelyn Fletcher Copp, of Boston, Mass., gave a lecture on "The Child's Expression in Music," at the Hotel Astor, New York, on February 19. Mrs. Copp has a system by which she claims to make children love their music, and as she remarked, "They take as readily to subdominant triads as to dolls."

She certainly appears to have studied the children thoroughly, and she has a system of diagrammatic teaching which ought to be very serviceable and might be termed the kindergarten of music, for it makes play of what children generally look upon as work.

The hardest critic of any performance is the man who was admitted to it on a pass.—York, Pa., Dispatch.

ALEXANDER SAVINE

CONDUCTOR

National Grand Opera of Canada

STUDIOS: Metropolitan Opera House - Room 40-1
Carnegie Hall - - - 819-25

TELEPHONES—BRYANT 3906; COLUMBUS 1350, NEW YORK

COACHING AND TEACHING OF SINGING

NEWARK IS TO HAVE A MUSIC FESTIVAL.

New Jersey's Metropolis to Give Annual Music Entertainment—Noted Artists to Be Engaged—Large Festival Chorus to Be Organized.

Newark, New Jersey's largest city, is to have a music festival. For several years various plans have been discussed in an effort to form an organization which would receive the support of the musical public of that city. Up to the present time all efforts toward such an undertaking have failed, but now, it seems certain that enough enthusiasm and interest have been aroused to guarantee the success of such a plan.

At a recent meeting of the Newark Board of Trade the Newark Festival Association was formed for the purpose of giving an annual music festival similar to those given annually in Paterson, N. J.; Bangor and Portland, Me.; Worcester, Mass., and other cities in the United States. According to the present plans of the association noted artists will be engaged, a large festival chorus organized and an orchestra selected, all of which will eventually make Newark a music center in New Jersey.

Because of the brief time many argue that it would be impossible to form an organization or to train a chorus for a festival in May. Others complain of the lack of a suitable auditorium in which to hold such an event. The question of forming a chorus, the selection of an orchestra, and most important of all the choosing of a conductor are serious points under consideration. However, Newark is wide awake musically and is rapidly coming to the front. Of orchestras, there are several. The Eintracht, under the leadership of Louis Ehrke, has become particularly well known. Of choruses there are at least a dozen different organizations, such as the Orpheus, Lyric, Schubert, United Singers, Arion and others, which, if combined, would form a splendid chorus. Of conductors, Newark has several men who are well known in the musical world.

In an effort to ascertain just what the business men as well as the musicians of Newark think of the proposed festival, a representative of the *MUSICAL COURIER* recently interviewed various members of the Newark Board of Trade, the Newark Chamber of Commerce, well known artists and teachers as well as prominent business men. In all there was not a single one who was not enthusiastic and anxious to see a music festival given in Newark and who was not also willing to lend his or her support to such an undertaking. While at the present time there is talk of presenting in Newark two other festivals, it seems certain that before very long an agreement can be reached by which all parties concerned will agree to join hands in giving in Newark a great festival which will not only become an annual event but which will make Newark a permanent factor in the annals of American musical history.

As a sidelight to the present discussion of the proposed music festival, it is interesting to look back to the annual festival given last year in Paterson, N. J., a city of only 125,600 population. Under the direction of C. Mortimer Wiske, an organization has been formed which is producing in that city each spring a festival of gigantic proportions and one well worth following. Paterson, last year, had a chorus of over three thousand singers. While last year the Metropolitan Opera House Orchestra was engaged, this year the Paterson Symphony Orchestra is to take its place. Among the soloists last season were such artists as John McCormack, Alice Nielsen, Campanari, William Hinshaw, Johanna Gadske, Yvonne de Treville, Horatio Connell and others.

Newark, with its suburbs, boasts of nearly half a million population. There are a large number of world renowned artists who claim this city as their home, and there are choral societies, choirs, clubs and an orchestra which are well worth considering in an enterprise of this nature. With the support of a large music loving public, and the co-operation of out of town musicians who have so generously offered their aid, is it possible that Newark will let an opportunity such as has presented itself at the present time, pass by without making the best of it and achieving the rank and position in the musical world that a city of its size is justly entitled to? "Newark Knows How," as has been demonstrated on so many other occasions in the past, and it is with great interest that music lovers in other parts of the country will watch the development of the city along these musical lines.

A general canvass now is being made in and throughout the city for guarantors, sustaining subscribers, as well as additional active and associate members of the Newark Festival Association. The officers of the association are Frederick Frelinghuysen, president; Spaulding Frazer, vice-president; Henry S. Altai, treasurer, and George A. Kuhn, secretary.

Dr. Wille as Conductor and Recitalist.

Thursday, February 19, Handel's "Messiah" was given in Salem Lutheran Church, Bethlehem, Pa., which was the third of a series of concerts held in that church under

the direction of Dr. J. Fred Wille, and in spite of the inclement weather the concert was well attended.

The organ recitals to be given in the near future by Dr. Wille are:

Madison, N. J., March 12.
Nashville, Tenn., March 17.
Granville, Ohio, March 18.
Delaware, Ohio, March 19.
Allentown, Pa., March 27.
Mauch Chunk, Pa., April 23.

April 14 Dr. Wille will conduct the Harrisburg Choral Society in the rendition of Mendelssohn's "Elijah"; later he will conduct the York, Pa., Oratorio Society in Rheinberger's "Christoforus," and the Bach Festival the latter part of May.

OTTILIE METZGER IN SONG.

Reveals Beautiful Voice and Commanding Powers of Interpretation.

Long known as one of the greatest of European operatic contraltos, Ottilie Metzger surprised her hearers last Saturday afternoon, February 28, at Aeolian Hall, with a song recital in which she demonstrated her right to be classed as a lieder artist of phenomenal vocal gifts and striking interpretative endowments.

Her voice is a pure contralto, of noble timbre, peculiarly vibrant, unusually warm in color, and nothing less than remarkable in range, the high tones being brilliant and of sympathetic quality and the low register having extraordinary depth, fullness and richness of hue.

From the start of her career as a singer, which began shortly after her graduation from the Stern Conservatory in Berlin, Ottilie Metzger impressed connoisseurs with two outstanding qualities in her artistic equipment—her striking dramatic sense and her marvelous faculty for purity of diction and the illumination of text. It was natural, therefore, for managers to desire the Metzger talents for opera, and as soon as her graduation from the class of Frau Professor Nicklass-Kempner had taken place, the young con-



OTTILIE METZGER.

tralto at once commenced her career on the boards. Since then her name has become a household word in musical Germany, and her many triumphs in opera are familiar also to those Americans who follow foreign operatic doings in the columns of the *MUSICAL COURIER*.

However, in addition to the roles she learned, the ambitious singer was concerned, too, with the higher phases of vocal art, and she devoted years of patient study to the mastery of the great compositions in the field of the lied, making frequent concert appearances and putting to a practical test her theories of dramatic and poetical interpretation as related to tone production and the adaptability of the musical phrase.

Intensely temperamental, highly imaginative, and irresistibly vital in her mood delineations, every number of Ottilie Metzger's program of last Saturday held her hearers spellbound, and it would be indeed invidious to single out for special review any detailed pieces at her recital, when all the numbers were so perfectly rendered and so deeply enjoyed.

No mannerisms mark the Metzger art; all is sincere, dignified, straightforward, musicianly. Her tremendous earnestness puts the audience under a spell and the conclusion of each song was met with a moment or two of silence before the storm of applause broke in—exactly as though the listeners had to be awakened from a dream before

they again became aware that they were living in a workaday world and that the magic just experienced by them had been wrought by the very human, modest, sweet faced singer standing on the stage.

In English, German and French, Mme. Metzger's diction is of equal purity and whether she sang Liszt's "Die drei Zigeuner," Wolf's "Der Freund," or Strauss' "Traum durch die Dämmerung," she penetrated into the very spirit of the text and music and gave forth their very essence in luminous and lovable manner. Her powers as a stylist were revealed, among other numbers, in three songs by Mahler, several by Wolf beside those heretofore named, Mary Turner Salter's "Cry of Rachael," Schubert's "Der Zwerg" and "Die Fahrt zum Hades," Weber's "Volkslied," Schumann's "Kartenlegerin," Augusta Holmes' "L'heure du pourceau," "Alexander MacFadyen's "Inter Noa" and Howard C. Gilmour's "Hame to the Highlands."

Tremendous enthusiasm greeted the first New York recital appearance of Ottilie Metzger and its outcome has placed her among those lieder singers whom this city honors deeply and enduringly.

New York Mozart Society Concert.

On Saturday afternoon, March 7, the New York Mozart Society, Mrs. Noble McConnell, president, will give an unusually interesting concert at the Hotel Astor. The following artists will be heard: Wilhelm Bachaus, pianist; Juliette Selleck, soprano; Marie Stillwell, contralto; George Carre, tenor; Carl Morris, baritone, and Charles Gilbert Spross, accompanist. The program follows:

Rhapsodie in G minor.....	Brahms
Mr. Bachaus.....	
Gypsy Song.....	Russell
Her Rose.....	Whitney Combs
Mr. Carré.....	
Allegro in G major.....	Scarlatti
Scherzo in F major.....	Scarlatti
Mr. Bachaus.....	
Sing to Me, Sing.....	Homer
Yesterday and Today.....	Spross
Miss Stilwell.....	
Rondo Capriccioso.....	Mendelssohn
Mr. Bachaus.....	
Quartet from Rigoletto.....	Verdi
Mrs. Selleck, Miss Stilwell, Mr. Carré and Mr. Morris.....	
Papillons.....	Schumann
Mr. Bachaus.....	
At Dawning.....	Cadman
Morning.....	Speaks
Mrs. Selleck.....	
Ballad in G minor.....	Chopin
Nocturne in C minor.....	Chopin
Polka in D flat.....	Chopin
Mr. Bachaus.....	
Duet, Solo Profuge from Martha.....	Flotow
Mr. Carré and Mr. Morris.....	
Etude en forme de valse.....	Saint-Saëns
Mr. Bachaus.....	

Ware-Wiesike at Hungarian Relief Concert.

Helen Ware, the attractive and talented young American violinist, Lillian Wiesike, the soprano, whose Aeolian Hall, New York, recital, this season disclosed a soprano with a vocal equipment of decided merit, and Robert Brown, of the Royal Conservatory of Leipzig, appeared on the same program at the Waldorf-Astoria, New York, February 28.

The occasion was a benefit musicale for the Emigrant Home, given by the Hungarian Relief Society, under the patronage of His Excellency Constantine Dunba, the Austro-Hungarian Ambassador at Washington.

It is a delight, indeed, to hear a violinist of Miss Ware's artistic attainments and the audience thoroughly showed its appreciation by many recalls.

The Gypsy songs proved to be Mme. Wiesike's most popular groups, although she showed much feeling, and excellent schooling in every one of her numbers.

Owing to an operation the baritone announced was unable to be present and Mr. Brown's were substitute numbers.

Stevenson Pupils Sing.

Helen Meseritz and Grace Spingarn, pupils of Anne Stevenson, sang at a recent musicale given at the home of Maurice Schlesinger, Fifth avenue, New York. The brilliance and flexibility of Miss Meseritz's voice and her vivacious temperament make her singing most enjoyable.

Grace Spingarn balanced the program well, with dramatic classics of Brahms and Hugo Wolf. The excellent placement and development of both voices speaks well for Miss Stevenson's work as a teacher.

Jaques Kasner, violinist, played several numbers with fine taste, splendid intonation, and well rounded technic.

There are those who hold that "Parsifal" is the effort of a man whose inspiration had become enfeebled by reason of a wornout individuality; there are others who piously regard it as the crowning work of a marvelous career of productivity. The truth, as usual, lies between two extremes.—London Musical News.

WASHINGTON NEWS.

Recent Musical Happenings in the National Capital.

Phone, Col. 3098,
1823 Lamont Street, N. W.,
Washington, D. C., February 20, 1914.

Owing to my sickness the many interesting happenings of the week of February 9, were not recorded in this column, but it is not too late to say that the New York Philharmonic Orchestra and Mme. Culp had a triumph on the afternoon of February 10. The concert was one of the most satisfying heard in Washington this season. A brilliant audience attended.

MME. EDVINA SCORES.

Washington has had its season of opera. Through the efforts of T. Arthur Smith, local manager, one performance of "Madame Butterfly" was given on the afternoon of February 13, in Poli's Theatre. Louise Edvina did the role of Butterfly. The work and voices of Margaret Keyes, as Susuki, and Amadeo Bassi, as Pinkerton, deserve special mention, for they helped with the artistic interpretation of Mme. Edvina to make the performance enjoyable. This is the cast which was advertised as "All Star":

Cio-Cio San	Louise Edvina
Susuki	Margaret Keyes
Kate Pinkerton	Minnie Egner
B. F. Pinkerton	Amadeo Bassi
Sharpless	Francesco Federici
Goro	Francesco Daddi
Yamadori	Vittorio Trevisan
Lo Zio Bozso	Desire Defrere
Il Commissario Imperiale	Constantin Nicolay

Conductor, Giuseppe Sturani.

BAUER'S LARGE AUDIENCE.

A very large audience heard Harold Bauer's piano recital, and the treat was intellectual, spiritual and emotional. One listened and came away with a full appreciation of the masterful characteristics of the artist, and with elation of spirit. Mr. Bauer is a warm friend of Heinrich Hammer, and we had hoped to have him as soloist with the Washington Symphony Orchestra in April.

BOSTON SYMPHONY CONCERT.

Tuesday afternoon, February 17, Dr. Karl Muck conducted the fourth local concert of this season, which had as soloist Elizabeth von Endert. Her auditors received an impression of lack of confidence and preparation for the group of songs given.

The Schubert "Unfinished" symphony in B minor, Liszt's "Hungaria," and Mendelssohn's overture "Sea Calm and Prosperous Voyage" comprised the orchestral numbers, all beautifully played.

SUCCESS OF HELEN DONOHUE-DEYO.

The Washington Oratorio Society gave "Elijah" in the Church of the Covenant, Wednesday evening, February 11, under the leadership of Sidney Lloyd Wrightson. The soloists were Helen Donohue DeYo, soprano; Charles Trowbridge Tittman, bass; Richard Bocking, tenor, and Beulah Harper, alto.

Sickness prevented my hearing the oratorio, but the critics all agree that Mrs. DeYo's beautiful voice was never heard to better advantage, her interpretive work placing her well in the artist class.

Especially fine was the duet between Mrs. DeYo and Mr. Tittman. Mr. Tittman has a voice of richness and dramatic power, and has long been known in the concert field.

Richard Bocking, the tenor, is a pupil of Mr. Wrightson, and has a voice of sweet lyric quality.

FRANCESKA KASPAR-LAWSON AT HOLLIN'S COLLEGE.

Mrs. Lawson returned last Sunday night from a concert tour, having sung in many towns in Pennsylvania and Virginia. Mrs. Lawson has been engaged for a concert at Hollin's College each year for many years past and her singing on Monday, February 9, was delightful. She received much applause.

ANOTHER PAMPHLET.

Otto Torney Simon, a teacher of singing and prolific writer on the subject of voice, has issued the fifth of a series of pamphlets on the art of singing. The last one covers the subject of breath control and is interesting.

WASHINGTON NOTES.

Gurle Louis Corey, soprano, accompanied by her grandmother, Mrs. J. W. Corey, now is in New York and will fill several engagements with different clubs, as well as coach under a good master.

John R. Monroe is giving a number of student recitals, the first being held at his studio, Wednesday, February 4. The pupils heard on the occasion were: Alleta Hannon, who played "Etude Melodique," by Raff; "La Gondola," by Henselt, and "Marche Mignon," by Poldini; Dorothy Seaton, who played gavotte in D minor, by Bach, and "Butterflies," by Oleson; Miss Kirschner, who played nocturne, by Paderewski, and "Shadow Dance," by MacDowell; and Cora M. Bell, who gave "Au Rouet," by Godard, and the largo from sonata in D, by Beethoven. DICK ROOT.

Lillian Wiesike to Sing in Baltimore.

Lillian Wiesike, the young lyric soprano, who recently made her first successful tour in this country, is engaged to

sing the soprano part in Verdi's "Requiem" with the Baltimore Oratorio Society, March 5. From there she leaves for the West to fill return engagements and will return to Europe the end of March.

Annie Friedberg, her manager, has had many requests for this artist for next season and is now booking her second concert tour.

Putnam Griswold Dead.

A severe blow to the operatic world in general and to America in particular was the death of Putnam Griswold last Thursday, February 26, which occurred early that morning in a private sanitarium after a seventeen days' illness following an operation for appendicitis.

On the evening of Saturday, February 7, the singer had been a guest at Nahan Franko's "Soiree Bohemien" atop the McAlpin Hotel, and on that evening remarked to friends on his good health and spirits. On Sunday, February 8, Griswold sang at a Metropolitan Opera House concert. The next day he was suddenly and acutely attacked with illness while at his apartment in the Hotel Majestic and removed hurriedly to the sanitarium where an operation became imperative almost at once. It established the fact that the patient's appendix had burst, and although he seemed to rally after the operation, he never really was out of danger. His death, however, came as a dreadful shock to his many friends and admirers here, and to the general public, both because of the artistic prominence of the deceased and his great personal popularity due to his amiability, lack of envy, thoroughly human views, and unspoiled good nature.

Born thirty-eight years ago in Oakland, Cal., Putnam Griswold at first followed a business career on the Pacific



Photo copyright by Mishkin Studio, New York.
PUTNAM GRISWOLD.

Coast and in Minneapolis, but later studied singing in San Francisco, New York, London and Paris, and made his first important operatic appearance in this country with the Savage Opera Company when he sang the role of Gurnemanz in the English production of "Parsifal." Then followed successful appearances at the London Covent Garden Opera, Munich Royal Opera, and at the Berlin Royal Opera, and in 1911 (November 23) the American singer made his Metropolitan Opera House debut as Hagen in "Götterdämmerung." Thereafter he did King Mark in the rest of the Wagner repertoire, with the exception of Hans Sachs in "Meistersinger," a part he was to do in London for the first time next Summer and to which he had been looking forward ambitiously.

During the Griswold sojourn in Berlin, one of his greatest admirers was Kaiser Wilhelm, who twice decorated the artist, commanded him to sing at gala occasions, and invited him to the royal palace for musicales.

The funeral services of the lamented artist took place Saturday morning at eleven o'clock at the Broadway Tabernacle, and were very touching and impressive. The Tabernacle was crowded with sympathetic mourners. Numerous floral tributes surrounded the coffin, which was covered by the "Lohengrin" King's robe, formerly used by the artist, and presented to him by the Kaiser. That monarch had sent a cable message to the German Embassy at Washington, directing that Baron von Lersner and a military attaché be sent to attend the funeral services and to place a wreath on the bier.

An organ solo opened the ceremonies and then "Lead, Kindly Light," followed by the quartet, Paul Althouse,

Lambert Murphy, Carl Schlegel, and Herbert Witherspoon. A selection from "Judas Maccabeus" was sung by Horatio Connell. The Rev. Dr. Charles R. Brown, dean of the Yale Divinity School and a boyhood friend of Griswold, delivered the eulogy.

Among the floral pieces which covered the catafalque were some sent by the assistant conductors of the Metropolitan, the choirmasters of the Metropolitan, the directors of the Metropolitan, the Century Opera Company, the owners of the Metropolitan Opera House, the German Players, the Metropolitan Opera Company, Enrico Caruso, Pasquale Amato, Giulio Gatti-Casazza, Mrs. Phoebe Hearst, etc.

At the request of Mrs. Griswold (who, utterly prostrated, remained beside the coffin during the services, with Clinton Griswold, of Minneapolis, father of the deceased), the flowers were sent to the Presbyterian Hospital after the removal of the remains, which were sent to New Jersey to be cremated.

The honorary pallbearers were Otto H. Kahn, Giulio Gatti-Casazza, Enrico Caruso, Pasquale Amato, Hans Tauscher, Riccardo Martin, Rudolf Berger, Giorgio Polacco, Adamo Didur, Otto Goritz, Herbert Witherspoon, William Wade, Hinshaw, Herman Irion, Edward H. Clark, Frederick Steinway, Willard D. Paddock, Frank J. Sprague, and John H. Brewster.

Among those in the church were Arturo Toscanini, Antonio Scotti, Andrea de Segurula, Herman Weil, Rita Fonia, William Hinshaw, Basil Ruysdael, Nahan Franko, Louis Blumenberg, William Armstrong, Adele Lewing, William Guard, Ralph Dewey, Marie Rappold, Ben Greet, Henry W. Savage, and Alfred Hertz, Albert Reiss, Carl Jörn, Jules Speck and Riccardo Martin.

Nashua Hears "The New Life."

Nashua, N. H., February 18, 1914.

The first movement from MacDowell's "Indian" orchestral suite, op. 48, and Wolf-Ferrari's "The New Life," made up the program of the MacDowell Choir's midwinter concert, given at City Hall, February 16. A large audience was present in spite of the blinding storm which had raged all day. The forces comprised the 100 voices of the MacDowell Choir, Lida Shaw Littlefield, of Boston, soprano; Earl Cartwright, of New York, baritone; a choir of forty boys and the Boston Festival Orchestra. Anna Melendy Sanderson was the pianist and Eusebius G. Hood, the conductor.

It is greatly to the credit of this enterprising organization that the modern works, as well as the classics are produced under conditions that are admirable. For this choir of one hundred is organized and managed under ideal conditions, and includes the best amateurs and professional singers in the city, sings like a body of virtuosos, with an attention to details that is seldom heard at choral concerts. The work of this body of singers Monday evening was the best that it has ever done, and this in the face of the fact that the work bristles with difficulties. On this occasion the MacDowell Choir upheld the long established traditions of its fine tone quality, its bravura and finesse in interpretation, and set up a new mark that will be hard to live up to in the future.

The work of the boy choir, selected from the public schools, was a delight and a source of added enjoyment to the work of the adult choir. The tone quality was free, pure and clear as crystal, and attacks positive and excellent.

The singing of the soloists was wholly admirable, especially so that of Mr. Cartwright, who had sung the same work on two previous occasions in Boston. His excellent and large voice was modulated to suit the tender portions of his work and was heroic in the dramatic parts.

Seldom has a local audience manifested so much enthusiasm as it did on this occasion, which proved that the committee's choice of this modern work was a wise one, and that Nashua people are as eager to hear and appreciate novelties as it is the classics.

The thirteenth annual festival will be given by this choir May 14 and 15, when the forces will include five soloists, the Boston Festival Orchestra, 200 students from the High School, and the 100 voices of the MacDowell Choir. The works to be given at that time will include concert performances of "Martha" and "Aida."

J. B. C.

Freer's "Apparitions" Sung at Browning Society.

Eleanor Everest Freer's "Apparitions" was sung by Mr. Moss at the lecture given by Mrs. A. M. Mosher, at the meeting of the Browning Society, Waldorf-Astoria Hotel, New York, February 9. One who was present says, "Every one at the meeting raved over 'Apparitions,' and from time to time will have the opportunity of raving over the other Freer-Browning songs." Mrs. Freer has set to highly original music forty-eight Browning lyrics, published in one volume.

Teyte Tour Cancelled.

Maggie Teyte has cancelled her American tour and will return to Europe at once. Illness is given as the reason for the abandonment of the Teyte tour.

JOHN McCORMACK'S AUSTRALIAN EXPERIENCES.

The Great Irish Tenor Establishes New Records for Large Attendance at His Concerts in Australia and New Zealand—Plays Golf—Now in America.

D. F. McSweeney, personal representative of John McCormack in Australia, was recently in New York and gave a most glowing account of that great country and of New Zealand. Mr. McCormack opened in Sydney on September 4, leaving for New Zealand on December 8, and sailing from Auckland for Vancouver, B. C., on January 17. He was very busy before leaving for Australia, and sang at a command performance at Covent Garden the last week in July. He left the next morning overland for Marseilles so as to be able to get the boat for Australia by way of the Suez Canal. Mr. McCormack gave his first concert two days after his arrival in Sydney. On the return trip he gave his first concert one day after his arrival in Vancouver, and he leaves America May 5 and starts his work at Covent Garden immediately upon his arrival in England. The tenor certainly has had little time for rest.

Mr. McSweeney speaks of Australia and New Zealand as splendid countries from a musical standpoint. The people there have not been surfeited by an excessive number of musical attractions, and welcome enthusiastically any really great artist. But Mr. McSweeney adds that the artist must be, above all things, young. The Australians, being a vigorous people, only respond to vigorous art. In this respect they are a good deal like our Western Americans. John McCormack's greatest achievement was the giving of twenty concerts in Sydney, which is certainly a record. Sydney is a city of about 650,000 inhabitants, and the town hall there, where the concerts were held, seats about 3,700 people. On his arrival, Sydney was quarantined for smallpox, so that McCormack's concerts there could not have received any support from the surrounding country or suburban places. There were eight hundred or a thousand cases of smallpox in the quarantine stations, and no entertainment was doing more than one tenth of its normal business at the time as all business was naturally very much depressed. In a public statement made about a month later, the Lord Mayor of Sydney said that if it were customary to erect monuments to living men, he would erect one to John McCormack for having awakened the city out of its lethargy in this time of stress.

Mr. McCormack gave sixty-five concerts altogether in Australia and New Zealand, and it is estimated that close to two hundred thousand people found admission to these sixty-five concerts, at which he sang over a thousand numbers. There were numerous occasions when the lights had to be extinguished in order to get the people out of the hall. Mr. McCormack appeared in ten cities in Australia and seven in New Zealand, and was given many public tributes by the Lord Mayors and the Premiers of the various States.

Of course these months during which Mr. McCormack was in Australia, which were winter to us here, were spring and summer there, and he enjoyed a great deal of tennis. In Melbourne, at the St. Kilda Tennis Grounds, he and Al Dunlop played Norman Brooks and Louis Waller, the well known actor who appeared in America in "The Garden of Allah." Brooks and Dunlop are coming over next season to compete for the Davis Cup. Mr. McCormack played as many as three or four sets of tennis sometimes of an afternoon before singing in the evening, and he attributes his ability to do this to the wonderful Australian climate, although, Mr. McSweeney said, that toward the middle of the summer it was very hot.

At the close of the Covent Garden season, which will be his seventh consecutive season there, John McCormack goes to Salzburg to take part in the gala performance of "Don Giovanni" for the opening of the Mozarteum. He considers this the greatest honor that could have been shown him. The invitation came personally from Lilli Lehmann. She wrote in French, saying that she did not know if he knew German, but closing, "You may answer in any language you please, but the answer must be 'Yes.'"

In September, Mr. McCormack is going to Newfoundland for a month of hunting, and he is invited to be the guest of the municipality of St. Johns. He is also to give a concert under their auspices.

Vincent O'Brien, of Dublin, who was with John McCormack on his Australian tour in the capacity of accompanist, is the man who discovered him and gave him his first lessons. He is one of the best known musicians in Ireland, leader of the Dublin Oratorio Society, instructor in several schools and colleges, and a very accomplished musician and composer. He has composed an opera on an Irish theme. Mr. McCormack has been trying for years to get him to take a trip with him as a token of appreciation for what he has done in developing the singer's voice. Mr. O'Brien looks upon this as merely a vacation.

Donald McBeath, the violinist discovered by McCormack in Sydney two years ago, is now only nineteen years old, and has made this tour with the great tenor.

In closing it might be well to relate the following anecdote.

Mr. Thompson, of the Sydney Morning Herald, asked McCormack's son, Cyril, aged six and a half years, if he was going to be a singer like his father, to which he replied:

"No. I am going to work for a living."

Von Stein Academy of Music Program.

At the Gamut Auditorium, Los Angeles, Cal., on Tuesday evening, February 3, the 336th Students Concert, under the auspices of the Von Stein Academy of Music, included this program:

Ensemble for strings—	
G minor symphony.....	Mozart
Petite Symphony.....	Moret
Misses Syrett, Swain, Sprague, Rappaport and Baker, Messrs. Hellauer, Hall, Loring, Geising, Stockwell and Welmer (class of Harold Webster).	
Duet for piano, L'Escapade.....	Leon d'Ouville
(From classes of Herman Hilburg and Miss Mitchell).	
Piano, Butterflies.....	Legge
Elsa McAuliffe (class of Miss Mitchell).	
Sonata, F major.....	H. Lichner
Miriam Seelig (class of Miss Mitchell).	
Cheerfulness.....	R. Friml
Alice Fahien (class of Ethel Leaver).	
Value Impromptu.....	Eilenberg
Beniah Whittington (class of Miss Mitchell).	
Happy Farmer.....	R. Schumann
George Cake (class of Victor Nemecek).	
Peasant Dance.....	Dutton
Willie Wismer (class of Mr. Nemecek).	
The Brooklet.....	James Rogers
Miguel Echezarreta (class of Mr. Nemecek).	
Rondo, C major.....	Lichner
Arthur Kerr (class of Mr. Nemecek).	
Violin solo, Romance.....	Hans Sitt
Robert Marker (class of Mr. Webster).	
Mildred Dean, accompanist.	
Piano, Flying Leaves.....	Kölling
Mildred Dean (class of Mr. Hilburg).	
Violin solo, Concerto No. 7 (Allegro).....	Rode
Helen Swain.	
Irene Morris, accompanist.	
Vocal solo, There Is a Green Hill Far Away.....	Gounod
Elmer Friedlund (class of Robert Wall).	
Piano, Etude melodique.....	Rogers
Ramona Baker (class of Heinrich von Stein).	
Traumewirren.....	Schumann
Laura Tallman (class of Mr. von Stein).	
Voice, Hindoo Song.....	Bemberg
Rebecca Christiansen (class of Robert Wall).	
Violin, Concerto, G minor.....	M. Bruch
Introduction and Adagio.	
Evelina Syrett (class of Mr. Webster).	
Felice Anshell, accompanist.	
Piano, Valse, F flat.....	Chopin
Genevieve Edwards (class of Mr. von Stein).	

Liebestraum, A flat major.....	Liszt
Master Dorsey Whittington (class of Mr. von Stein).	
Voice—	
The Question.....	Schubert
In May.....	Schumann
Richard Ellery (class of Mr. Wall).	
Piano, Etude, G flat.....	Chopin
Reta Mitchell (class of Mr. von Stein).	
Scherzo, B flat minor.....	Chopin
Loretta Payson (class of Mr. von Stein).	

On this occasion the semi-annual award of the diamond, gold and silver medals were awarded.

Some Successful Pupils of Clara de Rigaud.

Mme. Tetedoux-Lusk, the well known soprano of New York, was the soloist at a grand concert given at the Waldorf-Astoria Hotel, February 23. Mme. Lusk studied two seasons with Mme. de Rigaud, and writes to her teacher as follows:

The big church was crowded to the doors, many standing in the vestibules. Under the circumstances, I thought I should die of fright—nervousness—but your training in relaxation and poise saved me, and I was as steady as an old timer, and sang to the satisfaction of my husband, who is my most severe critic. I am happy to note the many fine things said about you in the papers. The most extravagant praises would be none to good for the fine results you achieve in your teaching, or the inspiring and uplifting influence of your brilliant personality.

Christian Hansen, formerly a leading tenor of the Boston Opera Company, has been singing the part of Parsifal at the Charlottenburg Opera in Berlin, and is meeting with great success. Following appearances in several German cities, Hansen has been frequently re-engaged.

Pauline Bachman, who gratefully ascribes to Mme. de Rigaud the saving of her voice, is now at the head of the music department at the Wesleyan College in Macon, Ga. Miss Bachman has forty-five private pupils and an ensemble class of sixty voices. She also is busy filling engagements in the vicinity of Macon.

Grace Adams, soprano, who has studied with no one but Mme. de Rigaud, has just been engaged to sing in the new religious play, "Pilate's Daughter," which is to be produced in New York later in the season. Miss Adams has received many flattering comments about the perfect placement, control and quality of her voice.

"Miss Mayme's performance on the piano is capital, is it not?"

"No; I wish it were capital. Then it could be a hanging matter."—Lexington (Ky.) Intelligencer.

Views Taken During McCormack's Recent Australian Tour.



THE TENOR AND O'BRIEN, THE MAN WHO DISCOVERED HIM.
IN NEW ZEALAND—HAVING TROUBLES OF THEIR OWN.



JOHN McCORMACK'S TWO PRETTY CHILDREN,
Who were great favorites in Australia and who even at this early stage give private concerts, much to the enjoyment of the many friends of Mr. and Mrs. McCormack.

JACK MORRISSEY, CATTLE KING OF AUSTRALIA, AND JOHN McCORMACK BATHING IN DECEMBER.



MINNEAPOLIS ORCHESTRA LEAVES FOR THE EAST.

**Third Annual Tour of Famous Organization—
Brilliant Concert Prior to Departure—Phil-
harmonic Club Sings "Creation"—Apollo
Club Appears—The Thursday Musi-
cal—Banquet of Musicians.**

Minneapolis, Minn., February 24, 1914.

On February 20 the Minneapolis Symphony Orchestra appeared for the last time before its departure for the East for its third annual tour. We look forward affectionately to its return and we will scan anxiously the MUSICAL COURIER for an account of the doings in the East.

The program presented was of unusual beauty. Pure melody predominated, and sunny harmony and happy instrumentation reigned. Schumann's joyous symphony was the principal music—the symphony that he wrote a few months after his marriage to Clara Wieck, and it is full of youthful song and was given a fine reading by Mr. Oberhoffer and his men.

Beethoven's "Funeral March" was played in commemoration of the death of the local philanthropist, Wm. H. Dunwoody, who has given so much to the betterment of this city.

Mozart's "The Magic Flute" overture was played in a masterly manner. The brass was majestic and the strings were splendid. The conductor and men are in their best form and will certainly play well in the East.

Harold Bauer, the assisting artist is, as every one knows, a truly great pianist. The Brahms D minor concerto was his choice and he played it in a sympathetic and lovable manner and was accompanied in superb fashion by the orchestra. Mr. Bauer was forced to play two more times—a capriccio and an intermezzo by Brahms.

PHILHARMONIC CLUB SINGS "CREATION."

The Philharmonic Club (mixed chorus of 200 voices) is in its twenty-second year and gave a fine performance of Haydn's "Creation" at the Auditorium on February 22 to a capacity house. The work of the chorus was exemplary. The drillmaster, J. Austin Williams, has been careful and conscientious and the result was shown in the performance. Daniel Protheroe, of Chicago, directed the oratorio. He showed skill and experience. The St. Paul Symphony Orchestra accompanied the club. A strange conductor, and playing only the accompaniments, makes it out of the question to judge what the St. Paul Symphony would do playing its own program with its own conductor.

Marjorie Dodge Warner sang the soprano parts with good effect. Her clear sweet voice was very pleasing. Gustaf Holmquist of Chicago, sang the bass solos with the ease and assurance of the finished artist. J. Austin Williams, local tenor, gave a splendid rendition of the difficult tenor numbers. His voice is always pleasing, but at this performance he was at his best. Royce H. Mintener presided at the organ.

Mr. Williams naturally gained the largest part of the applause, for the audience appreciated his breadth of musicianship in being able to drill a chorus and then sing the leading tenor part in the performance of the oratorio.

APOLLO CLUB CONCERT.

The Apollo Club, whose existence has been one of pride for seventeen years, gave the second concert of its season on the evening of February 17, at the Auditorium. It now numbers 100 singers and has, through the new voices, come to a greater point of perfection than ever before. The club is ably directed by H. S. Woodruff and the new departure of singing from memory, gave Mr. Woodruff a fine chance to bring out the grace, rhythm and phrasing of the songs. The opening number, "Jolly Fellows," composed by the local Welshman, Dr. Rhys-Herbert and dedicated to George B. Eustis (secretary of the Apollo Club), was sung as the composer meant it to be, with zest and a good appreciation of the fine harmony in it. It was followed by Bullard's "The Sword of Ferrara," a dashing, pleasing number.

A thoroughly artistic number was the singing by male voices of three MacDowell songs à capella, the "Dance of the Gnomes," "From the Sea" and "Springtime." There was a great contrast in the double number following Taylor's "Viking Song" and Hawley's "Your Lips Have Said You Love Me." A humorous group was formed by Reinecke's "Dan Cupid and Dame Fortune," Hadley's "A Hongkong Romance" and Bullard's "Barney McGee." The final chorus was Salter's "All Praise to God, in Light Arrayed."

Mildred Potter was the soloist, whose sweet contralto voice has made her a favorite in our city. She sang Meyerbeer's "Le Prophète," and two groups—one in German and the other in English. She was recalled most enthusiastically and responded by singing two extra numbers. Mr. Woodruff played Miss Potter's accompaniments, Dr.

Rhys-Herbert played those of the club and Oscar Gross-koff assisted on the pipe organ.

MINNEAPOLIS MUSICIANS' BANQUET.

Tuesday evening, February 24, was given over to the fourth annual banquet of the local musicians and music lovers, and took place in the ballroom of the Radisson Hotel. Last year Willard Patten was chosen chairman for the following banquet, and that he had given much time and thought to it was evidenced by the truly exceptional program.

He named it "Low Jinks," and after the guests were seated Mr. Patten, as king commanded his aide, Frederick Fichtel, to bring in the shades of ten famous composers and Shakespeare. Dr. Victor Nilsson (Journal critic), as interlocutor, questioned the shades of Pythagoras, Palestrina, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Liszt, Wagner and Coleridge-Taylor regarding some of their alleged feats. It was an extremely clever bit of fun poked at some of the best known facts in musical history. A disturbance was caused by William Heath, a well known local singer, who insisted on drawing the color line against Coleridge-Taylor, until the shade of Hiawatha stopped the quarrel.

As the dinner courses went on, the program progressed with no halt, the next number being a lovely and serious reading of Longfellow's poem, "Excelsior," by Mrs. Carlo Fisher, whose ability always compels respect; though her husband had created a disturbance before she read the poem by wanting to say something, he was quieted, and the reading—the only serious thing on the program, was applauded, only to be burlesqued by Carlo Fisher by what he claimed was the original poem. It is a tribute to Mr. Fisher's unexpected versatility that his reading could compare at all with that of his talented wife's. It was remarkably well done and applauded to the echo.

Mr. Patten, who has been one of the prime moving spirits in the establishing of the Minnesota Music Teachers' examinations, had prepared a witty burlesque of the teachers' examinations. The questions were asked by Rev. G. L. Morrill, whose love of organ playing leads him among professional musicians, and whose semi-following of two callings was wittily remarked on by the toastmaster. The answers given by the guests were quite as funny as the questions, some of which were: "What is meant by the rheumatic movement?" "In what position is the bow arm most effective?" "Who are the two best loathed critics, and by what lines did they attain their immortal extinction?"

The program closed with a skit in the form of light opera, words and music by Mr. Patten, cleverly sung and acted by Alma Porteous, Martha Cook, Dr. Storrs (the Tribune critic), T. G. McCracken, Francis Rosenthal, Harrison Johnson and H. E. Moran.

Mr. Patten's clever arrangement of the program, as well as his really good music, was acclaimed, and the musicians departed feeling that another evening of pleasant commingling had still more strengthened the ties of good fellowship.

THE MINNEAPOLIS SCHOOL OF MUSIC.

Signor Fabbrini is announced to give recitals in Fayette, Mo., and Mexico City, Mo., early in March.

Tressa Snure, Lottie Saby, Velzora Klinck and Helen Gronvold were in charge of an informal reception and tea given Friday afternoon, February 20.

Alice Ward Bailey lectured on "Psychology and Its Relation to Music," February 18. Her subject was "Form of Concepts." The subject for next week will be "Musical Concepts."

Harrison Wall Johnson gave the seventh lecture before the class in Normal piano training. He spoke on "Schumann—a Romantic Humanist." Next week his subject will be "The Chopin Etude."

Signor Fabbrini's subject for the series of interpretative recitals, given each Saturday at 12 o'clock, was "Beethoven." The subject for next week will be "Chopin."

Alma Shirley, soprano, pupil of William H. Pontius, will be the soloist at a concert to be given in Willmar, Monday, February 22.

The regular faculty recital was given February 21 by Josephine Curtis, violinist, assisted by Alma Ekstrom, pianist. The principal number of the program was Grieg's sonata in F major, which was given a most carefully prepared reading.

Myrtle Erickson, soprano, pupil of William H. Pontius, will assist in a concert to be given at the Elim Scandinavian Lutheran Church, March 2.

Helen Gronvold, pupil of Harrison Wall Johnson, played a group of solos, Thursday, February 19, at the home of R. D. Ballard.

Rose Rivkin, soprano, pupil of William H. Pontius, sang at a meeting of the Mothers' Club at the Blaine School, February 19.

Grace Gunderson, soprano, pupil of William H. Pontius, sang at the Schoolmasters' Wives' Club, which met at the residence of Mrs. E. D. Pennell, Thursday, February 19.

Charles M. Holt has been busy all the past week rehearsing Mrs. Vincent's play, "A Cowboy in a Kurhaus,"

which will be presented at the Shubert Theatre, Monday afternoon and evening.

The following pupils of Mr. and Mrs. Charles M. Holt and Mary G. Kellett read last week: Hazel Bartlett, at the Woman's Club, St. Paul; Alice Mo, at the Leamington Hotel; Beulah Arnold, at the Berry Business College; Mary Jamieson, at Christ's Church, and Mary Bradford Banquet, at Stewart Memorial Church.

Mary G. Kellett has returned from her very successful reading trip to the Coast. She appeared several times in Montana and Washington.

Miss Kellett directed the two plays put on at St. Stephens' Church last week.

Gladys Dahl, pupil of Harriet Hetland, read at a musicale at First Street Swedish Church last week, and Dorothy McCrea, also a pupil of Miss Hetland, will read for the Cosmopolitan Club next Tuesday.

NORTHWESTERN CONSERVATORY NOTES.

At the auditorium of the West High School on Thursday afternoon the pupils of the Conservatory Public School Music Department were the guests of Dr. Giddings, the supervisor of school music. The occasion was a demonstration before the Thursday Musical of the chorus and individual work done by pupils of city schools. The opportunity to observe the work of Dr. Giddings throughout the year is a most valuable feature of the course given at the conservatory.

Miss Holbrook, Miss Wille, Miss Guild, Miss Iles and Miss Comstock gave an informal reception to their pupils on Saturday evening. The most enjoyable feature of the entertainment was the impromptu presentation by Mr. and Mrs. Walton Pyre of the comedy "The Happy Pair," which has been pronounced by good critics the best two part comedy ever written. Pupils of the dramatic school gave Hans Sachs' Shrovetide comedy, "The Scholar on the Way to Paradise," quaint costumes and whimsical lines of which created in most satisfactory fashion the atmosphere of the seventeenth century.

Marion Gray, pupil of Miss Holbrook, read an interesting original story, entitled "A Frontier Skirmish," at a Conservatory recital last week. This is the third appearance of members of the class in story and verse writing, which is a new feature of the Conservatory work.

The Writing Crafts Section of the College Club, which meets at the Conservatory with Miss Holbrook on Friday afternoons, is to provide the program for the club meeting on February 23. Original stories and verse which have been presented for criticism at the regular meetings will be read.

The Children's Class in Expression, which is a part of the Conservatory settlement work, is preparing a play to be put on in the near future—"The Dinner Party," by Kate Douglas Wiggin. The work is in charge of Margaret McCoy and Clara Rice, pupils of the Expression Department.

WILMA A. GILMAN.

Marion Green's Chicago Recital.

Marion Green, the popular basso, won the following glowing tributes from the Chicago press after his successful recital in that city:

Marion Green assisted Miss Niemark, providing the program with half an hour of song that was beautiful vocally and significant musically. His voice is a brilliant, vital, resonant bass, of remarkable flexibility, and he is master of its resources. These begin with a breath control, that truly is phenomenal. They extend to compass such widely contrasted interpretative problems as are comprehended in a Haydn aria and the berceuse from Charpentier's "Louise."—Chicago Tribune, February 10, 1914.

Appearing with her was the Chicago basso, Marion Green, who gave a splendid performance. He displayed a voice of remarkable richness and charm, an apparently perfect control, and an equally fine enunciation. Only a short portion of his program could be heard, but this was sung in a way to put him in the first rank.—Chicago Journal, February 10, 1914.

Marion Green lent variety to the concert by singing excerpts from Haydn's "Seasons," from Charpentier's "Louise" and a drinking song from the music which Percy Pitt, an English composer, wrote for the London production in 1902 of Stephen Phillips' "Paolo and Francesca." These things Mr. Green sang with admirable voice and style.—Chicago Record-Herald, February 10, 1914.

Marion Green was the assisting artist and we heard him give a fine interpretation of the aria from Haydn's "Seasons."—Chicago Evening Post, February 10, 1914.

Marion Green, the Chicago basso, assisted with a group of arias and some English songs. He was particularly successful in the berceuse from "Louise," by Charpentier. He has a very even and well trained voice and his numbers were well received.—Chicago Examiner, February 10, 1914.

The assisting artist upon the program was Marion Green, a basso of known merit. Mr. Green sang with taste and finish. His voice has a beautiful quality and richness.—Chicago Daily News, February 10, 1914. (Advertisement.)

Philadelphia Pianist's Engagements.

Robert Armbruster, the young pianist of Philadelphia, and a leading pupil of Constantin von Sternberg, left Sunday, March 1, to fill engagements in Chicago, Indianapolis, Bedford, Ind., and Louisville.

JULIA CULP'S SECOND NEW YORK RECITAL.

The Great Dutch Lieder Singer Again Demonstrates Her Inimitable Art.

Julia Culp was heard in her second recital this season in Carnegie Hall, New York, Tuesday afternoon, February 24. This was her program:

Suleika I	Schubert
Suleika II	Schubert
Das Haidenröslein	Schubert
Der Schiffer	Schubert
Der Musensohn	Schubert
Go, Lovely Rose	John Alden Carpenter
The Cock Shall Crow	John Alden Carpenter
When I Bring to You Colored Toys	John Alden Carpenter
The Sleep That Flits on Baby's Eyes	John Alden Carpenter
Pauvre Jacques	Marie Antoinette
From romances et chansons des XVIII siècle	Arr. by Weckerlin
Lison dormait.	
O ma tendre musette.	
Menuet de martini.	
Gesang Weyla's	Hugo Wolf
Und willst du deinen liebsten sterben sehen	Hugo Wolf
Mausfallen-sprüchelein	Hugo Wolf
Er Ist's	Hugo Wolf

Seldom does one witness a more striking evidence of the love of pure art than that which seems to pervade the very atmosphere of Culp recitals. One is impressed with the fact that people go to hear Julia Culp sing, not only because she is one of the most popular lieder interpreters of the present time, but from pure enjoyment of Julia Culp's art. She appeals strongly to the dyed-in-the-wool musician; also to those who, although unable to explain the reason why, take great pleasure in those unaccountable thrills, which beautiful music in the hands of the true artist inspires.

A large Carnegie Hall audience greeted Mme. Culp at this second appearance in recital, for the New York musical public delights in Julia Culp's singing of lieder, a province where she reigns, because of her wonderful adaptation to this particular form of vocal art.

The writer's estimate of her impeccable vocal delivery, her warm sympathetic, colorful tones, the delicacy and charm of her nuance, her well-nigh perfect scale and control of breath and phrasing, her inspiring interpretations; in fact all those fundamentals of vocalization, interpretation and presentation which were evident in her first recital, were given due notice in the MUSICAL COURIER review following that concert. Several subsequent hearings, as soloist with different musical organizations have only served to strengthen that first impression.

There is a delightful freedom from superficiality of any kind, either in the presentation of her numbers or in her manner; Mme. Culp has a musical message to deliver, and this she accomplished in a sincere and unaffected, albeit in a thoroughly charming style.

She knows how to establish an immediate bond of sympathy between herself and her hearers. It is not uncommon to overhear "wonderful!" "superb!" etc. at the conclusion of her numbers. And the audience on Tuesday afternoon would have been pleased to listen to double the number of selections appearing on the program.

As will be seen, German, English and French composers were represented. John A. Carpenter's "When I Bring to You Colored Toys" and "The Sleep That Flits on Baby's Eyes" received extended applause, a tribute also to the American composer. The Marie Antoinette "Pauvre Jacques" and the Weckerlin arrangements were charming numbers. Hugo Wolf's "Gesang Weyla's" and "Und Willet Du Deinen Liebsten Sterben Sehen" were thrilling interpretations in their strongly contrasting dramatic effects. Wolf's "Mausfallen-Sprüchelein" never fails to be encore inspiring when skilfully sung, and the audience wanted to hear it again, but Mme. Culp held to her custom of furnishing encores only at the conclusion of the program. Then it was, however, that the audience again was favored with Brahms' "Der Schmied" and the lovely old English "I've Been Roaming."

The art of Julia Culp is one over which it is easy to rhapsodize, one which the student of vocal art could do well to study carefully, for rare it is to find a vocalist so wholly adequate in all the various phases of the vocal field. Coenraad V. Bos presided at the pianist as accompanist.

Huss Artist-Pupil Substitutes and Wins Success.

At Carolyn Ortmann's recital in Aeolian Hall, New York, on Monday evening, February 23, Eleonore Payez, an exceedingly talented Huss artist pupil, substituted at a few hours' notice for Richard Ninniss, whose lame wrist prevented his playing two groups of piano solos, for which he was announced on the program. In the first part of the program Miss Payez played the Brahms B minor rhapsody; The second group consisted of the Huss valse, op. 20, and two Chopin preludes (Huss paraphrase). Her success was immediate and pronounced, and the audience compelled her

to give two encores, two vases by Brahms and the "Ballet" by Debussy.

Miss Payez's interpretation of the Brahms rhapsody was particularly noticeable for masculine breadth and dramatic feeling, and there was a lovely singing touch displayed in the waltzes.

Miss Payez recently gave a highly successful recital in Quebec before a cultured audience.

Kreidler Favorite Baritone at Century.

Louis Kreidler, the versatile baritone of the New York Century Opera House, continues in high favor with the many patrons of this popular institution. The following notices culled from the various papers of different American cities give a partial idea of the success he has won in Offenbach's "Tales of Hoffman" as Coppelius, Dapertutto and Dr. Miracle.

Honors of the evening unquestionably fell to Louis Kreidler in the impersonation of the triple role of Coppelius, Dapertutto and Dr. Miracle.—New York Evening Mail.

Louis Kreidler as Dr. Miracle was very successful in the wild diablerie of the magic-mongering doctor.—New York Times.

There were features of more than ordinary interest; thus, Mr. Kreidler in the principal role of Coppelius, Dapertutto and Dr. Miracle was one of the most significant of the impersonations. His enunciation was commendably clear and he was not a solo singer parading his voice, but he was doing his utmost to interpret dramatic passages.—Boston Post.

The company showed themselves most fortunate in the possession of so accomplished a lyric actor as Louis Kreidler, who was cast for the triple role of Dr. Miracle, Dapertutto and Coppelius. These



Photo by Matzene, Chicago.

LOUIS KREIDLER,
As Dr. Miracle in "Tales of Hoffman."

parts, made famous by Maurice Renard, were taken here by this versatile baritone with unvarying success.—Boston Journal.

Louis Kreidler in the threefold character of Dr. Miracle, Dapertutto and Coppelius was the most compelling artistic personality of the organization, uniting a well developed capacity for characterization with an excellent baritone voice and a finished manner of singing.—Cincinnati Commercial Tribune.

In the two psychic character parts, Dr. Miracle and Dapertutto, and the part of Coppelius, Louis Kreidler was easily the star of the evening. His delineation of the repulsive Dr. Miracle was almost harrowing in its intensity. Vocally he was a delight.—Pittsburgh Dispatch.

Louis Kreidler, who became known formerly as a miraculous Dr. Miracle and a dignified Dapertutto, was acclaimed as one of the stars of the company. His splendid virile voice and his versatility announced the actor as well as the musician. The company is to be congratulated on retaining so fine an artist.—Cincinnati Times Star.

The voice of the baritone, Louis Kreidler, is one of the best possessions of the company. This singer is an artist of many qualities, both of voice and of dramatic and lyric art. On him depended much of the success of the evening, and he arose pleasingly to the occasion.—New Orleans Times Democrat.

Louis Kreidler, the baritone, showed not only a fine voice, but great dramatic power. Mr. Kreidler lived in every way to the wide reputation his voice, combined with his art, has won for him.—New Orleans Daily Picayune.

Altogether the most remarkable work of the opera was done by Louis Kreidler, the baritone. His Dr. Miracle in the incantation could challenge comparison with any baritone who sings, his sorcerer of the second act and his Coppelius of the last act were alike remarkable musically and dramatically.—The Argus, Albany.

The success of the evening was the acting-singing of Louis Kreidler as the doctor, the sorcerer and the maker of glass eyes. In all

three impersonations his acting was true, while his clear baritone was never heard to more excellent advantage.—Montreal Daily Witness.

Altogether the most remarkable and pleasing work of the opera was done by Louis Kreidler, the baritone, whose three clearly defined characterizations in the three acts disclosed a magnetic charm and a voice of such richness and range as belong only to the greatest opera singers.—Charleston (S. C.) Gazette. (Advertisement.)

Muratore's Triumph.

Lucien Muratore's triumph as Prinzivalle in "Monna Vanna," in both Philadelphia and New York, has been duly chronicled in the MUSICAL COURIER. How the Philadelphia and New York critics estimated Mr. Muratore's art is given below:

Even more so was this true of Muratore whose great outbursts of ringing high notes in the second act were so effective as to call forth a burst of applause at a time when applause interrupted the action and, if not uncalled for, at least might have been left to the end. But the audience could not wait, so instant was the effect.—Public Ledger, Philadelphia, February 15, 1914.

Muratore, according to his wont, reserved himself for the climaxes and obtained an encore for his impassioned singing in the tent scene, which Mr. Campanini was unwise enough to grant. In an operatic performance some encores are permissible, and others not, and this was one of the impermissible variety, occurring as it did in the very middle of a highly dramatic situation. Under those circumstances an encore may please the unthinking or inconsiderate, but it must make the more judicious grieve.—Inquirer, Philadelphia, February 15, 1914.

Muratore carried off the lyric laurels, singing with a tonal eloquence and opulent vital beauty that recalled Jean de Reszke in his finest flower. His acting, too, had many moments of telling power.—North American, Philadelphia, February 15, 1914.

The music, following the text, does not gain in inspiration until the impassioned moments of the second act when there is some delightful lyric melody, which, with Muratore to interpret, was of strongest appeal. His beautiful singing of the vision of the childhood of Monna Vanna and of himself was one of the splendid parts of the score and the fine art of the singer brought him deserved applause. Later in the act another aria was graciously repeated. In the second aria Muratore used with entrancing effect that lovely half voice of which he is master, bringing the aria to a striking ending. Rarely beautiful, too, was the singing of the chorus in the distance at the close of this act when there was seen from Prinzivalle's tent the illuminated city of Pim in the background.

It was in the work of the two splendid artists, Muratore and Marcoux, however, that there was the greatest interest. Muratore easily dominated the performance, but Marcoux gave so dramatic a visualization of the part of Guido, the unhappy husband of the self-sacrificing Vanna, that more than passing mention should be accorded. Marcoux was a manly figure in his habiliments of war, and there was the greatest dignity in his bearing under a grief that could not be lessened by any words of the unappreciated Vanna. His singing was markedly good, but there were no lyric opportunities for him in which to shine, as in the case of Muratore.—Record, Philadelphia, February 15, 1914.

Mr. Muratore, like Mr. Ferrari-Fontana a few weeks ago, made one wonder why this remarkably endowed artist has not been singing at the Metropolitan for years. A splendid voice, a romantic presence, expressiveness of inaction as well as of action combine to make him exceptional among tenors. His Prinzivalle is a magnificent performance and it makes one think what he could have given to the Metropolitan's "Armide" cast.—Commercial Advertiser, New York, February 18, 1914.

In this act a new singer was brought to the Metropolitan stage, in Muratore, one of the finest artists of the Chicago company. His tenor voice is brilliant, ringing and warm. He is an interpreter of the utmost intelligence, and he has the polish and detail of the French school, as heretofore exemplified in Renaud, Clement, Miss Garden and in Plancon of an older day.—Evening Mail, New York, February 18, 1914.

Lucien Muratore, who effected his first operatic appearance here, is a French tenor of the best type, artistic and fervent. He is an excellent actor for a tenor and has all the valuable schooling of the Paris Grand Opera. His voice is not one of great beauty, but he sings with splendid passion and with a rich variety of dramatic meaning. He made the tent scene of the second act very realistic and aroused the enthusiasm of the audience. He is a welcome new acquaintance.—The Sun, New York, February 16, 1914.

So much the greater credit then for the success achieved by last night's artists. Mr. Muratore, a French tenor, who has sung here in concert only, won a distinct success by reason of his intelligent acting and expressive singing. He is a heroic tenor.—New York Herald, New York, February 18, 1914.

The music which Ferrier has hitched to it is dull—a hindrance, not a help—even when given out with such impassioned fervor as was thrown into its declamation by Messrs. Vanni Marcoux and Lucien Muratore, who did all that was noteworthy in last night's performance. Something must be said of Miss Garden, of course, under the circumstances, but there is no satisfaction in discussing what she was not, when that phrase sums up in every respect what the character of Monna Vanna was conceived to be by the author of the play. A frigid marionette, though she displays a well moulded shoulder, is not Maeterlinck's Monna Vanna. Mr. Muratore shared the honors of the evening (they were not many) with Mr. Marcoux, and the pair did all that men with splendid histrionic gifts could do to win favor for the opera which they were instrumental in launching originally. With Mr. Marcoux New Yorkers became acquainted last week, and there was nothing surprising in his admirable acting and diction; but Mr. Muratore was a newcomer, who gave an equal amount of pleasure, and also pleasure of the same kind—not that excited by beauty of tone, but by an exhibition of the best traits of the operatic artists of the French stage, admirably truthful and convincing declamation and splendid acting.—New York Tribune, February 18, 1914. (Advertisement.)

D'INDY LEADS CONCERT IN BELGIAN CAPITAL.

**Is Well Liked in Brussels—Young Pianists Win
Success—Unfamiliar Music Performed—
Pugno Lamented.**

52, Rue de l'Ermitage,
Brussels, February 9, 1914.

Vincent d'Indy is one of the favorite musical personalities of the Brussels public and his coming is always welcomed by a host of friends and admirers. The fourth concert populaire was conducted by him and was devoted to the works of the modern French school, chief among which were his own, "Jour d'été à la Montagne" and his "Symphony for Piano and Orchestra on a French Mountain Song," which, as it was conducted by the composer at the Concert Ysaye, in May, does not need a second description here.

Debussy was represented by two nocturnes for orchestra, of highly contrasted character, one, the calm, motionless, dead stillness of a summer night in the country, the other, the gay carousal of a fête night in the city. Mme. Vorska, whose pure, even, beautiful voice seemed specially adapted to the music which she sang, interpreted several songs by Duparc, De Bréville and Fauré with much success and responded to an encore in which she was accompanied at the piano by d'Indy.

Mlle. Aussenac played the piano part in D'Indy's symphony, and was also heard in the ballade for piano and orchestra by Gabriel Fauré. Her playing is characterized by musical intelligence and good taste and she won hearty applause.

After a brilliant performance of the whole program by orchestra and conductor, the audience showed much enthusiasm and D'Indy was forced to return repeatedly to bow his acknowledgments.

CARL FRIEDBERG'S PLAYING.

Carl Friedberg was the soloist for the third symphony Concert Ysaye, January 18, playing the Brahms piano concerto, No. 2. A happier choice could not have been made, either of soloist or concerto, for Friedberg is splendid in Brahms. From the broad opening chords of the concerto, through each following movement, the allegro appassionata, the andante, breathing an infinite tenderness, and the finale with its spiritual quality, he held the rapt attention of the audience and won a storm of appreciative applause at the close.

Mention should also be made of the beautiful tone and excellent rendition of the cello solo in the andante by Mr. Kühner, who also shared in the success. A thoroughly sympathetic orchestral accompaniment was supplied by Arthur Rodansky, conductor of the Mannheim Opera.

Rodansky, belongs to the younger set of German conductors but enjoys a universal reputation. He gave excellent readings of the eighth Beethoven symphony, three Wagner selections, the "Siegfried Idyll," the "Murmurs of the Forest" and the "Tannhäuser" overture. Very exact of rhythm, deep reverence for the classics and a total absence of striving for surface effects characterized all of his interpretations, which were brought to a climax by a remarkably vital and beautiful execution of the overture.

It is to be hoped that he will be heard again soon in Brussels.

EISENBERGER RECITAL.

Severin Eisenberger's recital at the Cercle Artistique was one of the delightful events of the season. The pianist was in his happiest mood. His program included Handel's suite in B minor, several arrangements of old pieces by Friedman, "Ecosaisies" by Beethoven, D'Albert, the Brahms F minor sonata and two Schumann numbers, all of which were remarkable for the freshness and charm of their interpretations. Eisenberger's astonishing technic was given full sway in the Brahms variations on a theme by Paganini and he responded to the enthusiasm by adding an encore.

WESSELY QUARTET PLAYS.

The Wessely Quartet of London appeared here for the first time in a recital January 7, at the Grand Harmonie, and made an excellent impression. The Mozart quartet in B flat major, op. 22, was followed by the Dohnanyi D flat major quartet, which proved to be the best and most characteristic performance of the program. This Quartet (Hans Wessely, violin; E. Tomlinson, viola; Spencer Dyke, second violin, and P. Parker, cello) differs somewhat from the Quartets we are accustomed to hear on the Continent, because of a certain reserve, amounting almost to coldness, which is never completely lost, in strong contrast to the rich sonority and abandon often found in the ensemble of the European Quartets. But the ensemble of the visitors was excellent, their interpretations of a high order and they gave a very interesting reading of the Dohnanyi. An andante and scherzo, op. 20, by Gliere and an arrangement of an Irish dance by Grainger closed the program and won hearty applause from the auditors a

large part of whom were fellow countrymen of the performers.

RICHARD BUHLIG APPEARS.

In his second piano recital this winter, Richard Buhlig was heard in two gigantic works, the Schumann fantasia in C major (dedicated to Liszt) and the Liszt sonata in B minor (dedicated to Schumann.) That he is a pianist of more than ordinary accomplishments was proved by the way in which he overcame the difficulties of these two compositions. The seldom heard Liszt sonata received forceful and lucid treatment. It was followed by two Debussy numbers, and a Chopin group, of which the etude in F minor was especially charming in its delicacy.

GODENNE-SZIGETI CONCERT.

One of the brilliant successes of the season was the sonata evening given by the well known young Brussels pianist Suzanne Godenne and the excellent violinist Szigeti. As a novelty they did, besides the beautiful Brahms sonata in G minor, and the Goldmark suite, a "Sonatensatz" by Brahms, of much brilliancy and movement. As the program stated, this "Sonatensatz" is the first movement of a sonata composed by Brahms in cooperation with Robert Schumann and Albert Dittich.

When the manuscript was shown to Joachim on the occasion of a visit to Düsseldorf in 1853, he advised them not to publish the other two movements, so that this fragment, executed by the artists, is all that we have today. A second novelty at least for the Brussels public was the Pierné sonata, op. 36, which followed. It is typical French music, never really grave, but with much grace, agreeable melody and vivacity. For some time these artists have been heard in sonata work and each time we have noticed such improvement in the ensemble that the Brussels public looked forward to the concert last Wednesday with great pleasure, and this time all expectations were surpassed. Both artists are animated by a high artistic ideal, by a profound sentiment for all classical and elevated music and possess a perfect mastery of their instruments.

The entire program was greatly enjoyed and Mme. Godenne and Mr. Szigeti were received enthusiastically.

TIRABASSI'S ANCIENT MUSIC.

Mr. Tirabassi, who in his researches in the domain of ancient music has found much that is highly interesting and valuable, gave a program of old, unpublished Italian music before an invited audience at Salle Erard, January 15. The presence of the Italian Ambassador and his wife, the Count and Countess Bottaro Costa and of the Counts Utini and Cicogna added to the distinction of the occasion. Several arias by Bononcini, Jomelli, Lotti and DeBelli, sung in Italian by Mlle. Fonsny, accompanied by organ and a small string orchestra, a "Siciliana" for cello played by Mlle. Modave and a Paradies sonate for clavichord played by Mlle. Ewings completed a highly successful program. Mr. Tirabassi was presented with a bronze medal in recognition of his valuable researches.

PUGNO LAMENTED.

The death of Raoul Pugno is felt nowhere more keenly than in Brussels. Pugno had been a familiar figure in recitals and orchestra concerts for many years and though he was heard often each season he always was greeted by an admiring enthusiastic audience and a sold out house. But most of all he will be missed as the partner of Eugene Ysaye in their sonata evenings, which were a regular and much looked forward to event of the year. Brussels concert goers never will forget the last appearance of the great pianist last October, when he played with Ysaye, the Brahms, Franck and Lekeu sonatas. The two artists were honored by the presence of the King and Queen, who afterward showered them with congratulations.

VON ZUR MÜHLEN PUPILS.

Several advanced pupils of Mr. von Zur Mühlen recently appeared in recital at his beautiful studio, which is built in the form of a small hall. Especially noticeable was the poise and lack of nervousness shown by the pupils, which permitted them unusual freedom in interpretation and voice production. Special mention should be made of Mlle. Nagarina's pure diction and artistic interpretation, the full rich quality of Mr. Servini's baritone voice and the finished style shown by Miss Hassé, a young American, with a soprano voice of great flexibility and wide range.

LUELLA ANDERSON.

Burnham-Garden Honor Guests.

Emma Thursby gave a reception in New York on Friday afternoon, February 27, to Mary Garden and Thuel Burnham. A large number of notabilities were present, and details of the affairs are deferred (owing to lateness of the hour) to the issue of March 11.

Spencer Clay Goes Abroad.

Spencer Clay, one of the coaches of the Philadelphia Chicago Opera Company, sailed for London on Sunday, March 1, aboard the steamship the Minnewaska. He will return next season.

RECITALS IN BALTIMORE.

**Western Maryland College Celebrates Anniversary—Melba
and Kubelik in Joint Recital—Music for Hopkins
Day—Various Musical Doings.**

Tuxedo 752 F,
213 Prospect Avenue, Roland Park,
Baltimore, Md., February 27, 1914.

The Western Maryland College at Westminster celebrated its anniversary on February 19 by a musical and literary evening, with Merrill Hopkinson, baritone, as soloist. The program opened with the following numbers by Dr. Hopkinson; "Sombre Woods," Lully, 1864; "I Attempt from Love's Sickness to Fly," Purcell, seventeenth century; "All Through the Night," Welsh air, 1800; "I'll Sail Upon the Dog Star," Purcell, seventeenth century; "Who Is Sylvia?," Schubert; "Verborgtheit," Wolf; "Morgen," Strauss; "Alt Heidelberg," Jensen; recitative and aria from "Scipio," Caesar's Lament, "Hear Me Ye Winds and Waves," Handel; "Real and Ideal," Hopkinson; "Invictus," Kuhn; "Westward by the Devon Sea," Loehr; "Uncle Rome," Homer; "Danny Deever," Damsch. The song "Real and Ideal" is one of the singer's own compositions. The latter part of the evening was given to Dickens' impersonations by William Sterling Battis.

CHURCH MUSIC RECITALS.

The second of the series of church music recitals under the auspices of the Musical Appreciation Class, was given at Peabody Hall on Tuesday afternoon. The choir of the Eutaw Place Synagogue gave a recital illustrative of Hebrew music. This series of recitals is attracting wide attention because of its novelty. In the past strangers who wandered into an Episcopal, a Catholic, or a Hebrew place of worship in this city had to appreciate the beauties of the service blindly, enjoying the music simply for its intrinsic beauty. But after attending these excellent lectures, illustrated by picked choirs of the city, all such services can be appreciated to the utmost, even though the language may be unfamiliar, as in the case of the Hebrew service.

The Eutaw Place Choir, under Hobart Smock, has steadily improved from season to season, until it is one of the leading choirs of the city. Its work was discussed in such detail in the recent review of "Judas Maccabæus" that it is only necessary to state that on Tuesday the choir lived up to its reputation, and presented a noteworthy recital. Howard Thatcher was the organist, and the Rev. Jacob Schumann, cantor, sang the cantor solos in an agreeable voice. Rose A. Gorfine delivered an interesting lecture.

MUSIC AT GOUCHER COLLEGE.

Goucher College has been enjoying an unusually fine season of music, more attention having been paid to this subject by the faculty than in former years. A recital of much interest was given on Monday by Arthur Newstead, pianist. Mr. Newstead has been in the city only a few months, but he is already one of the vital factors of our musical life. He has all the musical attributes of a successful pianist, and, in addition, a charming personality. At the Monday recital he played the Chopin sonata in B flat minor, nocturne in E major, three etudes, the fourth ballade, and four scherzos. He will give two more recitals at Goucher on March 3 and 12, respectively.

BEATRICE HARRISON IN RECITAL.

A recital was given last week by the young English cellist, Beatrice Harrison. Miss Harrison plays with romance and sentiment. Her tone is very smooth and sweet, and she was particularly pleasing in the Boccherini sonata in A major and in the unaccompanied Bach suite in G.

MELBA AND KUBELIK.

The much heralded recital by the Melba-Kubelik Company took place last Thursday at the Lyric Theatre. Kubelik was recalled after each of his numbers. Mme. Melba created a positive furore by her singing of the "Jewel Song" from "Faust." Assisting the two great artists was an excellent baritone, Edmund Burke, who made a distinct impression by his agreeable voice.

CLEO GASCOIGNE IN VAUDEVILLE.

A postcard received last week, postmarked New York, indicated that an interview with Cleo Gascoigne, coloratura soprano, would be found of interest. Miss Gascoigne, who was appearing in vaudeville here last week, was discovered at her hotel just before the matinee performance. She is a tiny little person, whose ambitions are in no way commensurate to her size. She is a pupil, when in New York, of Baernstein-Régneas, whom she considers a wonderful teacher. In the course of the conversation it transpired that Miss Gascoigne had already received good press notices from Baltimore upon the occasion of her performance of the Child in the Metropolitan Opera production of "Königskinder" here some years ago. Her vaudeville flyer is filling in a season between seasons of concert and recital work, which is what she loves best. During the performance she sang a song made famous by Trentini in the "Fire-fly," and then, in very excellent style, the "Charmante Oiseau" aria from "Le Perle du Brésil." The third number was "Ah, fors e lui," from "Traviata," at the end of which

she went up to the high E, producing a beautiful clear tone with ease. The voice is sweet and flexible, and astonishingly large for so petite a body.

MUSIC FOR HOPKINS DAY.

At the Johns Hopkins Commemoration Day exercises on Monday a program of chamber music was arranged by Edwin Litchfield Turnbull. Some of the best instrumentalists in the city took part, including George Boyle, J. C. van Hulsteyn, Theodor Hemberger, Bart Wirt and Frederick Gottlieb. One of Mr. Turnbull's own compositions was played.

"TALES OF HOFFMAN."

The Chicago Opera Company's offering for the week was "Les Contes d'Hoffman." Dalmores made a very interesting Hoffman and Mabel Riegelmann was excellent as Antonia.

MRS. FRAN BORNSCHEIN IN MUSICAL.

At a musicale given on Wednesday by Mrs. Edward Berge, in connection with the Charcoal Club's exhibition, Mrs. Franz Bornschein sang a group of children's songs composed by her husband, with violin obligato played by the composer. Mrs. Bornschein has a clear, sweet soprano and is popular with her audiences.

FLORESTAN CLUB.

Emmanuel Wad gave an informal recital at the Florestan Club on Tuesday night. Mr. Wad seems to be at his best in this sort of recital. Whether it is that the close contact with the listeners inspires him, or that the intimate association with the pianist fires the audience, certain it is that in informal drawing room musicales he makes his greatest effects. To get him started on the Chopin etudes, for instance, is to insure an evening of rare pleasure to his hearers.

BALTIMORE NOTES.

On Monday afternoon, Hobart Smock gave a song recital at the Woman's Club of Roland Park. On March 3 he and Mrs. Smock will give an evening of song and story at the Masonic Temple.

Anna G. Baugher will fill an engagement at the large ballroom of the Plaza Hotel, New York, on March 5. The occasion is a manuscript musicale under the auspices of the New Assembly. Miss Baugher will sing a group of songs by Fay Foster, of which one number is a fine dramatic song called "The Call of the Trail."

Dr. Merrill Hopkinson has been engaged again to sing at the midday Lenten services at Old St. Paul's. He has also a return engagement, next month, to give a recital in Brockton, Mass., where he sang last winter.

Sullivan's cantata, "The Prodigal's Son," was given last Sunday night at the First Methodist Church, under D. Merrick Scott, organist. The quartet of solo voices consisted of Beulah Orem, soprano; Leila Snyder, alto; Oscar Lehmann, tenor, and Harry F. Gerhold, baritone, and was assisted by a chorus of twenty voices. Mr. Gerhold carried off the honors, doing his aria in fine style. D. L. F.

FLORENCE NOTES.

Florence, Italy, February 7, 1914.

At the Teatro Della Pergola, on February 3, the opera "La Reginetta delle Rose" (The Little Queen of the Roses), by Leoncavallo, was given under the direction of Cavalier Vannutelli. The music was of light vaudeville type and the plot was weak and poorly presented.

On February 5 and 7 "Rigoletto" was sung at the Verdi Theatre and drew large audiences. Giuseppe Testa as the Duke, lacked in artistic sentiment but should do better with training.

Albert Spalding, the violinist, is on a visit to his parents who are here. He will remain ten days.

Mildred Cobb, dramatic soprano, sang at a tea Wednesday last, and was the recipient of several hearty encores.

A concert was given by the Jelmoli Quintet last week. The concert room at the Lyceum Club was filled on Friday for Professor and Mrs. Tagliacozzo's musicale.

Beethoven's "Kreutzer" sonata was especially fine.

Mlle. Cichowicz, who sang at the Lyceum about two weeks ago with great success, goes soon to Rome, and will sing in other Italian cities also. Her voice is mezzo-soprano.

Gordon Craig has gone to Zurich, Switzerland, to attend an exhibition of theatrical art now going on in that city. He will have an exhibit as he is a master artist in that line. J. ALLEN.

Beatrice Harrison Off for Europe.

Beatrice Harrison, the cellist, sailed last Saturday on the steamship Carmania for Europe, after having enjoyed a short but phenomenally successful season of ten weeks in this country. During this time she appeared at thirty public and private concerts. Miss Harrison will go direct to England, where she will enjoy a short rest at her home prior to an extended tour through Germany. She will return to America next season for a limited tour during January and February under the management of the Wolfsohn Musical Bureau.

MME. RAPPOLD'S STATEMENT.

Her Account, Given Exclusively to the Musical Courier, of the Operatic Disaster at Denver.

To a MUSICAL COURIER interviewer, Mme. Rappold said last week, regarding her experiences in Denver with the National Opera Company of Canada:

"I feel as if I've been through trouble such as I've never known before and as if I had gone through days of inexpressible anguish and anxiety—not for myself alone, because the loss of a few thousand dollars would not ruin me, but because I was suffering from the thought that to the poor members of the chorus and the orchestra, and the lesser paid singers, the question as to whether they would get their salaries, was one of life or death.

"Trouble about money matters had been experienced all along by the management of the company. The climax came at Denver, when the local manager, Mr. Hawkins, claimed that the company owed him a lot of money.

"When we arrived at Denver we found that the local manager, Mr. Hawkins, who happens to be a brother-in-law of Dunstan Collins, our Chicago manager, and who was interested with him as partner in booking the New York Philharmonic's Western tour, had received \$18,000 in advance bookings. We naturally expected that the arrears of salary of a week and a half would be paid in full. After the first performance Leo Slezak, to whom no arrears were owing, got his salary, and a few dollars were doled out to the members of the chorus and orchestra—the others were told they would be paid the next day. The second performance was to be 'Gioconda.' We were all dressed to sing the part, but the chorus, quite naturally, demanded to be paid before singing.

"Hawkins then stated there was no money left—they had used it all for advertising. So far as we could ascertain, very little advertising had been done. (For instance, the papers printed some unknown face and my name was printed beneath this face, which characterizes some of the work that was done.

"As a natural consequence the company refused to sing, and after complaints having been made by some of the members to the authorities, the grand jury took charge of the case, because of circumstances that seemed to warrant at least discussion.

"I was asked by many members of the company to take charge of the business end of the whole thing and would have done so had the scenery been there, but the scenery had been seized by the local manager, Hawkins, as security against some claims, which prevented us from giving any performances and prevented us from going on to Omaha, Des Moines, St. Paul and Minneapolis, in each of which towns excellent advance sales had been reported by the advance agent. But the moment that Dunstan Collins (Hawkins' brother-in-law) and Baker and Theodore Bauer disappeared from the scene I took charge and did so at the request of the city of Denver, who were represented by the Commissioner of Finance, Clair J. Pitcher, and Judge Rathgeber. These gentlemen assisted me greatly in my new and very arduous duties. They practically neglected their own business for three days to get the poor chorus and orchestra out of the city.

"We gave two performances at popular prices and one of them a gala performance consisting of one act each of 'Lohengrin,' 'Pagliacci' and 'Giacca.' On the following Sunday we gave a popular concert. The city allowed us the use of the Auditorium free of charge. They sanctioned our using the scenery which was being held by Hawkins. The city paid for all the advertising, had large posters displayed and every street car had our placards front and rear. A large body of leading men went out of their way and delved deep into their pockets to make this concert a huge success, but unfortunately an hour before it started one of the worst blizzards of the year set in and froze up our hopes.

"The sum needed to bring the company from Denver to New York was \$8,000. The operatic performance and the concert, although given at popular prices, realized \$7,000, as there was practically no expense, but the concert fell short of my expectation by \$1,000. I was in a terrible fix. Our train was scheduled to leave at seven o'clock. I was at a loss how to raise the needed \$1,000. The railway representative told me the train could not be started unless he had the full amount in his hands. Assisted by Mr. Hawley, the general manager of the tramways; Mr. August Tietz, a leading German citizen of Denver, and several others, I got busy on the 'phone and within ten minutes raised \$1,500. I paid the railroad and with \$500 which I had in excess I paid for food and sleepers for the chorus and orchestra whilst on the train to New York.

"The Sunday afternoon concert brought to me the greatest honor of my life. After I had sung my final number I was led out on the stage by Judge Rathgeber and Mr. Pitcher, who represented the mayor, and to my great amazement I was there and then presented with the honorary citizenship of Denver. I shall never forget the scene, nor can anything ever happen which can touch me like that wonderful demonstration which I received from

the public. I was practically buried in flowers, which I turned to practical use by selling them to the gentlemen of the audience as long as the supply lasted at \$1 apiece.

"This sale realized \$360.

"The experience has been a terrible one, especially as almost all the members of the company were foreigners whom Max Rabinoff had brought over to this country for his ill-fated opera plan.

"The first conductor, Jachia, was of great assistance to me in putting on these performances and the concert amidst difficulties and in dealing with a lot of greatly excited foreigners totally unacquainted with our country, our modes of business and traveling, all of them persons who were partly refusing to be helped and refused to move unless Rabinoff or Baker or Bauer or Collins paid them in the arrears in salary."

The document making Mme. Rappold an honorary citizen of Denver reads as follows:

CITY AND COUNTY OF DENVER, STATE OF COLORADO.

The Commissioners of the City and County of Denver, Colorado, desiring to publicly acknowledge their appreciation of the services rendered by Marie Rappold in behalf of the members of the National Grand Opera Company of Canada, do hereby resolve that Marie Rappold be, and she hereby is made, an honorary citizen of the City and County of Denver.

In Witness Whereof, We have hereunto affixed our hands and seal at the City and County of Denver, this 21st day of February, A. D. 1914.

(Signed) J. M. PERKINS,
Commissioner of Social Welfare and
Ex-Officio Mayor,
CLAIR J. PITCHER,
Commissioner of Finance,
J. B. HUNTER,
Commissioner of Improvements,
OTTO F. THUM,
Commissioner of Property,
A. NISBET,
Commissioner of Safety.

[SEAL]

DENVER ATTRACTIONS.

1516 Milwaukee Street,
Denver, Colo., February 23, 1914.

CAVALLO SYMPHONY PROGRAM.

The Cavallo Symphony Orchestra presented a Mendelssohn program at the Broadway Theatre on the evening of February 4. The opening number was the overture to the "Marriage of Camacho," which was followed by the Italian symphony in A major. "The Spring Song," played entirely on the strings, and the "Midsummer Night's Dream" were also a part of the program. Mrs. Chase Doster, soprano, was the soloist, and sang "Depuis le jour" from Charpentier's "Louise."

INTERESTING SONG RECITAL.

The following interesting program was given at the Wolcott School Auditorium, Tuesday evening, January 27, by Dolores Reedy-Maxwell and her pupil, Agnes Clark Gravelle, with Belle Fauss, accompanist; "Ein Traum" (Grieg), Reimann collection, "Todessehnsucht" (Bach), "Ein Seufzer" (Bernhard Klein), Mrs. Maxwell; "Lo! the Heaven Descended Prophet" from "The Passion" (Graun), Mrs. Gravelle; duets, "On Wings of Music," "Volkslied" (Mendelssohn), "Softfooted Snow" (Sigurd Lie), "Les Mariage des Roses" (César Franck), "Chère Nuit" (Bachelet), Mrs. Maxwell; duets, "Evening Prayer" from "Hansel and Gretel" (Humperdinck), "Love Came Down from Out the Sky" (Bullard), "Wind and Lyre" (Ware), "Damon" (Stange), "Love's Philosophy" (Huhn), "A Birthday" (Woodman), Mrs. Gravelle; duet, "Recordare" from "The Requiem" (Verdi).

KREISLER RECITAL.

One of the largest and most appreciative audiences of the season filled the Auditorium to hear Fritz Kreisler, violinist, on Thursday evening, February 12, in one of his beautiful recital programs. He opened with the Bach suite in E major and followed with "Grave," by Friedmann Bach, of the seventeenth century; a chanson Louis XIII, and pavanne of the sixteenth century; "La Chasse," by Cartiers, seventeenth century, which was graciously repeated. Gluck, Schumann, Mozart, Kreisler himself, and Paganini were all represented in a program which showed to great advantage Kreisler's wonderful art. Carl Lamson was the accompanist, who contributed much to the enjoyment of the program.

This recital was under the management of Robert Slack, who is responsible for most of the fine concert attractions of this city. DOLORES REEDY-MAXWELL.

Musical festivals in Dieppe take place about every eight or ten years. They are extremely successful, never bringing together in the town less than from 150 to 200 bands or choral societies, many of them coming from the north, Belgium or Paris. The next festival will be held at the beginning of July. The fact that Camille Saint-Saëns has accepted the presidency shows its importance from an artistic point of view.—London Musical News.

(Continued from page 31.)

a master can give such a balanced, authoritative and effective reading of the score and this he proved to be at all times and on all occasions, not only having his forces well in hand, but causing his musicians to become singers among themselves and a prominent part of the drama. Indeed the Boston Opera House might well be proud to have this great conductor at the head of its orchestra.

"Monna Vanna," February 28 (Matinee).

Again Mary Garden, who was to take the title role, was indisposed and unable to come over from New York; it was exactly one week ago that she disappointed the Saturday afternoon subscribers, when she was to sing Manon to Muratore's Des Grieux. Few there were who preferred exchanging their seats, but those who remained were treated to a real surprise. Mme. Beriza had been called upon to take Miss Garden's place at a very short notice and without any rehearsal whatever and, after recovering from a very natural and short-lived spell of nervousness, she sang and acted the very exacting and complex part of Vanna in a manner which must have astonished even her staunchest admirers, besides winning her a host of new friends. A touch of sensationalism was lent to the occasion through her being compelled by the unexpected turn

of affairs, to sing with her former husband, Muratore, who recently announced his marriage to Lina Cavaleri. Mme. Beriza, in fact, quite at ease for the balance of the opera, revealed herself a most dramatic actress and her conception and presentation of the role were very novel, impressive and true to the dramatist's intentions. Vocally she acquitted herself very well indeed, save for some weakness in her lower register, but at all times she made a deep impression, and she was enthusiastically recalled, together with Muratore, more than a dozen times.

Muratore, as Prinzivalle; Marcoux, as Guido; Ludikar, as Marco, repeated their admirable and impressive performances, with which this opera is now so well associated that it cannot well be imagined without them, and the other roles also were in familiar hands. Andre Caplet again conducted.

"Traviata," February 28 (Evening).

Before a very large audience Verdi's ever popular opera was given at popular prices, with Evelyn Scotney again as the heroine and Messrs. Ramella and Blanchard, Ralph Lyford. Miss Scotney, always a favorite with her audience, delighted with her beautiful rendition of the various arias allotted her and was cordially applauded, as were her associates in the cast.

F. K.

SYMPHONIC AND OTHER CONCERTS AT PORTLAND.

Orpheus Male Chorus in First Concert of Season—John McCormack Sings to Big Audience—Fourteen Hundred High School Pupils at Symphony Orchestra Rehearsal—Apollo Club in Fine Program—Song Recital by Clara Butt—Other Mention.

445 Sherlock Building,
Portland, Ore., February 14, 1914.

Last Tuesday the Orpheus Male Chorus, William Mansell Wilder, director, gave its first concert of the season before a large audience that applauded with warmth and discrimination. George Wilber Reed, tenor, was soloist. His distinct enunciation added to the enjoyment of his art. Jessie Lewis played excellent accompaniments.

The choral numbers, which were admirably sung, included Gerish's "Seal of Death," Parks' "Old Brigade," Laurent de Rille's "Martyrs of the Arena," Carrie Jacobs-Bond's "I Love You Truly," "A Perfect Day" and other selections. This splendid chorus always sings without the aid of an accompanying instrument.

JOHN MCCORMACK'S BIG AUDIENCE.

John McCormack, the great Irish tenor, favored Portland with a concert on Sunday afternoon, February 8. Thirty-two hundred persons assembled at the Armory to hear his glorious voice. Many were turned away at the door. Needless to say, McCormack sang with relishing excellence. His principal contributions were operatic arias. Cadman's "Serenade," an American composition, was among his numbers. Donald Macbeath, violinist, assisted. Vincent O'Brien was accompanist.

The concert was given under the direction of Lois Steers-Wynn Coman and the prices ranged from 50 cents to \$1.50.

NASH PUPILS HEARD.

Six gifted pupils of W. Gifford Nash were heard in piano concertos with orchestral accompaniment on February 6. Their names follow: Mildred Camp, Alta Clarke, Evelyn Ewart, Erma Ewart, Vivien Pallett and Louise Huntley. All played from memory and their work was well up to the professional standard. Olive Muckley, a violin pupil of Mrs. Clifford Moore, also appeared. The program was made up of concertos by Mendelssohn, De Beriot, Bach, Weber and Chopin. A part of the Portland Symphony Orchestra, under the able direction of Mr. Nash, supplied the orchestral support.

HIGH SCHOOL PUPILS AT SYMPHONY REHEARSAL.

Fourteen hundred pupils from one of the local high schools were the invited guests of the Portland Symphony Orchestra at its last rehearsal, Friday morning, February 13. Mose Christensen conducted the organization. These works, among others, were played: Dvorak's "New World" symphony, Hallen's rhapsodie No. 1 and Weber's overture to "Euryanthe."

BECKER IN ORGAN RECITAL.

Lucien E. Becker, organist of the Trinity Episcopal Church, gave a fine recital last week. Rossini's overture to "William Tell," transcribed for the organ by Dudley Buck, was on the program; also works by Morandi, Scarlatti and Bossi.

Later Portland News.

Portland, Ore., February 21, 1914.

Before an audience which filled every seat in the Masonic Temple Auditorium, the Apollo Club presented its second concert of the season on February 17. William H. Boyer conducted, and the evidence of his thorough training was constantly apparent. Sibyl Sammis MacDermid, soprano,

of Chicago, was soloist. She made a profound impression in Gounod's waltz song and in Massenet's "Scene du Miroir." Equally successful and enjoyable were six excellent songs from the pen of James G. MacDermid, her husband. Mrs. MacDermid endeared herself in the hearts of her auditors. Mr. MacDermid was an admirable accompanist. The club sang Mattei's "Hearst Thou," "The Glory of God in Nature," by Beethoven; Bullard's "Vagabondia," Weinzerl's "Idle Dreams," Hiller's "Easter Morn" and other numbers.

Only two selections were sung à capella, much to the regret of the writer. The club sang with fine precision, much smoothness and an enunciation that enabled the audience to follow the program. This chorus gives much delight to its hearers. Faultless accompaniments were furnished by Edgar E. Coursen (piano), William C. McCulloch (piano) and Ralph W. Hoyt (organ).

SYMPHONY ORCHESTRA PLAYS.

Portland appreciates her Symphony Orchestra, judging from the large crowd that turned out to hear the fourth performance of the present season. The concert, which was given on Sunday afternoon, February 15, was directed by M. Christensen, who gave much satisfaction. As usual, there were a number of persons present from the small towns of Oregon. Dvorak's symphony No. 5, from "The New World," occupied the first part of the program.

After an intermission of five minutes, Brahms' Hungarian dances Nos. 5 and 6 were played. Then came Hallen's rhapsody No. 1, Massenet's berceuse for strings, from "Don Cesar de Bazan"; Schumann's "Traumerei" for strings and French horn, and Weber's "Euryanthe" overture. Conductor Christensen called his musicians to their feet in response to the prolonged applause. Carl Denton, under whose direction the orchestra gave a number of successful performances, will conduct the next concert, March 22.

MALLORY HOTEL CONCERT.

Some of Portland's best talent recently appeared in the lobby of the Mallory Hotel. A number of American works were offered, such as Foote's "Irish Folk Song," sung by Mrs. Frank E. Deem, soprano; Cadman's "I Hear a Thrush at Eve," sung by Mrs. Charles H. Henney, contralto; Nevin's "Love Song," played by Mordaunt Goodnough, pianist; Cadman's "Dawning," sung by Mrs. Henney, and Cadman's "The Heart of Her," sung by Margery Haussman, soprano.

Irene Bancroft-Armstrong, contralto, and F. Hampton Wing, violinist, also contributed solos. Helen Miller-Senn, reader, assisted. Mrs. Harry T. Arnold was accompanist.

CLARA BUTT IN SONG RECITAL.

Last evening, Clara Butt, the celebrated English contralto, gave an exhibition of her art in the Armory. Kennerly Rumford, her husband, who was booked to appear, did not sing, because suffering from the effects of a cold. Mme. Butt offered, among other numbers, "L'Angelus," "O Don Fatale," "A Joyous Easter Hymn," "The Voices of Children," "The Fairy Pipers," "Abide with Me," "The Little Silver Ring" and "Annie Laurie." William Murdock, pianist, assisted. Harold Craxton was accompanist.

PORTLAND NOTES.

James G. MacDermid, the well known pianist-composer of Chicago, favored this office with a visit last Tuesday. He was accompanied by Robert B. Carson, a prominent tenor of Portland.

Ten thousand school children have heard the local Symphony Orchestra play this season. Two more free concerts will be given for their benefit.

Coming: Fritz Kreisler, the noted violinist, March 12.

JOHN R. OATMAN.

RECENT ST. LOUIS CONCERTS.

St. Louis, Mo., February 22, 1914.

The eleventh concert of the St. Louis Symphony Orchestra took place Saturday evening. The program was as follows:

Overture to Oberon.....Weber
Concerto for violin in D major, op. 77.....Brahms
Carl Flesch.
Prelude to Act III, Lohengrin.....Wagner
Feierlicher zug zum Münster (Procession of the Women).....Wagner
Good Friday Music from Parsifal.....Wagner
Ride of the Valkyries.....Wagner

It might have been thought that after Thibaud, Kreisler, Elman and Ysaye there could be no new note sounded in artistic violin playing; that the limit had been reached. But Carl Flesch did give us something quite different. His work was, above all things, musicianly. He made no effort to stir profound emotional depths or scale imaginative heights. But he appealed to the intellect of the listener. For such a work as the Brahms concerto he seemed to take the attitude of one who had penetrated the master's inmost thoughts and to have done all he could in presenting them to the musical public. Difficult passages seemed to be so easy for him that the average listener was apt to conclude that the Brahms concerto was one mastered without much trouble. So Flesch won over his audience by sheer intellectuality as well as by consummate virtuosity. It was necessary for him to respond to three encores before the applause finally ceased.

The orchestra did noble work in the Wagner numbers. Max Zach's conducting was on a par with that of his Beethoven and Schumann symphonies in recent concerts.

SIXTEENTH "POP" CONCERT.

The sixteenth "Pop" concert took place Sunday afternoon. The audience filled the Odeon to the last seat. The program was the following:

Entrance of the Boyars.....Kalvernan
Overture to Figaro's Wedding.....Mozart
Suite, Lalla Rookh.....Kroeger
Largo.....Handel
Norwegian Rhapsody (in two parts).....Lalo
Variations on the Austrian National Hymn, for string orchestra.....Haydn
American Fantasy.....Herbert

RECITAL BY MR. AND MRS. NICHOLS.

Mr. and Mrs. John W. Nichols, of New York, gave a most enjoyable recital Monday night in the Wednesday Club Auditorium. The program was long and varied, containing, among other numbers, these works by Americans: "The Stars Shine in their Radiant Glory," E. R. Kroeger; "The Pride of Youth," Charles Seeger, Jr.; "Oh! That We Two were Maying," Ethelbert Nevin; "Spirit Flower," Campbell-Tipton, and "The Years at the Spring," Mrs. H. A. Beach.

Mr. Nichols has a beautiful quality of tenor voice, especially in his middle register. His pronunciation is perfect, whether in English, French or German. He has a most pleasing manner, and falls into the spirit of each song with extraordinary facility. Mrs. Nichols is a pianist of fine judgment and intelligence. She plays with clear phrasing, a variety of shading and an unerring technic. The concert was in every way highly enjoyable, and it is to be hoped that Mr. and Mrs. Nichols will again appear here in the near future.

Fine annual Lenten piano recitals will be given by Ernest R. Kroeger at Musical Art Hall on each Tuesday evening in March. The following is the outline program:

March 3—Beethoven and his sonatas. Mr. Kroeger will play three sonatas.
March 10—Chopin and his preludes. The entire twenty-five preludes will be played.
March 17—Musical water scenes.
March 24—Adolf Henselt and his works.
March 31—Old and modern dances. In this age of dancing much interest should be attached to this program. About sixteen dances will be played and thoroughly explained.

A most enjoyable informal recital was given to the nuns and students of the Visitation Convent and many of their invited friends last Sunday afternoon by James J. Rohan, tenor; Jane Noria, soprano; Margarite Reed, pianist, and G. P. Centanini, accompanist. The first part was entirely devoted to English songs. The second part was given over to selections from operas.

E. R. KROEGER.

Naimaka Pupil Plays at Royal Musicale.

Gladys Brown, a talented pupil of Zofia Naimska, played at a musicale given at the studio of Mrs. C. Howard Royall, March 4.

The strong plea for the destruction of three-quarters of the English hymn tunes and for the preservation only of manly, diatonic tunes, which was made by Mr. Plunket Greene, professor of singing at the Royal Academy of Music and the Royal College of Music, at the conference on musical education at Hammersmith, expresses the view of many people who have at heart the best interests of church music.—London Music.

A Cheerful Opera Plot.

[From the New York Morning Telegraph.]

In the new opera "Julien," Julien has developed from a lover into a philosopher and a mystic; from an idler in a cafe into a dreamer of terrific dreams.

Louise, from the simple workgirl we remember, has become an abstraction of womanhood, as womanhood affects the heart and spirit of Julien. At one time she is by him as his sweetheart in the Villa Medici in Rome; at another she is seen sadly to leave him, rapt in the surexcitation and egotistical contemplation of his own achievements. And thus passing out of his life, she becomes a part, benignant or adverse, of the phantasmagoria, now allegorical, now picturesque, now pathetic, grandiose or sordid, that are marshaled in his ever restless brain. These fancies of his form the material objective and subjective of no less than three hours' traffic of the stage, and they have resemblance to those apparitions which came sweeping, now in gorgeous paludaments, now in hideous mien and foul investiture, to him who dreamt, that kissed by cancerous kisses, he lay confounded amid reeds and Nilotic mud. And once again do we see either Louise or that which we are permitted to imagine is another figuration of her. She reels into the final episode of Julien's life, a dirty, drunken, cigarette smoke-swallowing drab. For he, in mad revolt against the insufficiency of life and the indifference and treachery of men, finds in the swinish rout of the gutter bagnios of Paris the nauseating anodyne to his inner disappointments and to the grit and poison of worm-eaten ideals.

Adele Krüger Engaged for Connecticut Fest.

As a result of her artistic singing at the concert of the Algonquin Club, in Bridgeport, Conn., on the evening of February 19, Adele Krüger, the popular soprano, was engaged for the Connecticut saengerfest, to be held on June 22. The following notices of Mme. Krüger's recent appearance in the Nutmeg State follow:

Mme. Krüger was in excellent voice and did full justice to her selections. Her efforts met with instant favor and she was required to respond with encores.—Bridgeport Daily Standard, February 19, 1914.

Mme. Krüger, the charming New York soprano, delighted her hearers with her mastery of rendition of two English and two Ger-

man songs. After each group, the audience applauded vociferously and she responded with encores. After the first group, the club presented her with a bouquet of red roses.—Bridgeport Telegram, February 19, 1914. (Advertisement.)

Mme. Krüger, of New York, the soprano, charmed the gathering



ADELE KRÜGER.

with her singing of several selections in English and two in German.—Bridgeport Evening Post, February 19, 1914.

"Papa, now that you have bought Laura a piano, you might buy me a pony."

"Why so, Tommy?"

"Then at least I could go riding when she is playing."—Fliegende Blätter.

Max Jacobs Quartet to Go West.

The Max Jacobs String Quartet is to make a spring tour through the Middle West, under the management of Ernest L. Briggs, of Chicago, who has made various bookings for this excellent organization. Of Mr. Jacobs so much has been printed in metropolitan papers that he is well known as solo violinist and quartet player; for three months past probably every issue of the MUSICAL COURIER has had mention of him in these capacities. Other members of the Jacobs String Quartet are: Hans Meyer, second violinist; William Eastes, violist, and James Liebbling, cellist. Each is an excellent soloist of European education and experience, supplemented with much playing in America. The Middle West will hear superior playing by this quartet, their repertoire consisting of all the classic works, with modern composers well represented.

FOR RENT

FURNISHED—Large private house in Paris, suitable for studio or home. Piano. 17 rue Mozart, Paris, France. Address, Oscar Seagle, care of Loudon Charlton, Carnegie Hall, New York.

WANTED

VIOLINIST WANTED—An established conservatory in the South offers part interest to first class Violinist, reasonable rate. Address "M. A. M.," care MUSICAL COURIER, 437 Fifth Ave., New York.

VIOLIN WANTED—A fine old Italian instrument to complete a collection. Must be in good preservation and of full sound tone. Address G. C. Park, Harrison, Westchester County, N. Y.

WANTED—Position as a director of music department in a college or as vocal teacher in a conservatory, by a gentleman having credentials and experience. Address "S. C. E.," care the MUSICAL COURIER, 437 Fifth Avenue, N. Y.

MAX FRIEDMAN, PIANIST
STUDIO: 267 VERNON AVE., BROOKLYN, N. Y.
Phone 3642-J, Williamsburg
MONDAYS AT POUCH GALLERY, 345 CLINTON AVE.

THE MINNEAPOLIS SCHOOL OF MUSIC
ORATORY AND DRAMATIC ART. William H. Pontius, Director of Music; Charles M. Holt, Director Oratory and Dramatic Art. Largest and most reliable school in Northwest. All branches. Diploma Summer Session. Send for Catalog C.

MRS. FRANKLYN KNIGHT
CONTRALTO
Musical Art Bldg. St. Louis, Mo.

WALTER EARNEST
TENOR
836 Collins Ave., Pittsburg

MARTHA S. STEELE DRAMATIC CONTRALTO
Concert Recital Oratorio
Address: Wightman and Fair Oaks Streets
Pittsburgh, Pa.

MIS PELTON-JONES
HARPSICHOIDIST
3 West 92nd St., New York. Phone, River 3847

JOHN ADAM HUGO Composer Pianist
Concert and Recitals
Instruction
Room 16, Metropolitan
Opera House Building

Coburg School of Opera Professor, Her Royal and Imperial Highness DUCHESS MARIE, Hon. Pres. GRAND DUKE CYRIL, President Bureau von HORST. Full operatic course \$150 per year. Includes Vocal Instruction, Repertoire, Acting, Stage Practice, Free admission to Royal Opera. Public appearances before royalty.
Coburg School of Opera, Coburg, Germany.

Mme. de BERG-LOFGREN
Teacher of Voice "Karela Method." Recital, Oratorio and Opera
Address 70 Westland Avenue, Boston Tel. 300 Bank Bay

ETHELYNDE SMITH
SOPRANO
Management ERBERT L. KIRK, Stateway Hall, Chicago

RUEBELING
Assistant Conductor Chicago Grand Opera Co. Operatic Coach. Address after May 1st, Berlin W., Jannastrasse 32

ZOE FULTON
PRIMA DONNA CONTRALTO
Directions: Marc Lagan, 500 1st Ave., New York
Per. Add.: Pennsylvania College for Women, Pittsburg, Pa.

ALEXANDER ZUKOWSKY
Asst. Concert Master and Soloist Thomas Orchestra
Pupils Accepted. 627 FINE ARTS BLDG., CHICAGO, ILL.

HANN CONSERVATORY OF MUSIC
FREDERICK HANN, Director
Music taught in all its branches. Ostrovsky method of Hand Development a Specialty
1714 Chestnut Street, Philadelphia, Pa.

LEVY Pianist
Kimball Hall, Chicago

ALLEN SOPRANO
4719 KENWOOD AVE., CHICAGO, ILL. Phone, Kenwood 31

GAMBLE CONCERT PARTY BOOKING EVERYWHERE
CHARLES WILSON GAMBLE, Pilot East End, Pittsburg, Pa.

ROYAL CONSERVATORIUM of MUSIC in LEIPSIG
Own building with one large concert hall and two small halls, also fifty teaching rooms. Founded by F. Mendelssohn-Bartholdy in 1843. Yearly attendance, 950 students of all countries. Students received at Easter and Michaelmas each year, but foreigners received at any time, in accordance with page 9 of the regulations.
The course of tuition includes every branch of musical instruction, namely: Piano, all stringed and wind instruments, organ, solo singing and thorough training for the opera, chamber music, orchestra, and sacred music, theory, composition, history of music, literature and aesthetics.
Prospectus in English or German sent gratis on application.
Director of THE ROYAL CONSERVATORIUM of MUSIC DR. ROENTSCH

LILIAN HOMESLEY SOPRANO
The Rembrandt (Carnegie Hall)

NERING SOPRANO
2201 Cortez St. Chicago, Ill.

FRANK WALLER, Opera Coach
Assistant Conductor Boston Opera Co.
BOSTON, MASS.

OLIVE E. ATWOOD PIANIST ACCOMPANIST
Authorized to prepare pupils for Fannie Bloomfield Zeisler
506 W. 122nd St., New York. Phone Morningglade 002

Clarence EIDAM Pianist
Ninth Floor, Auditorium Building CHICAGO

KNOTT'S Baritone
CONCERTS, RECITALS, ORATORIO
For Concert Booking Address
367-68 Nixon Theatre Pittsburgh, Pa.

Nellie STEVENSON
Pianist, Teacher, Lecturer
The Eldonville, 202 W. 103 St. Tel. 3810 River

The Briggs Musical Bureau

- PRESENTS -



FRANZ KOHLER

SEASON 1913-1914

Steinway Hall, Chicago, Ill.

CARL BERNTHALER
CONDUCTOR

CLEVELAND SYMPHONY

ORCHESTRA

AND

PITTSBURGH FESTIVAL

ORCHESTRA

OLD VIOLINS AND NEW
OUR CATALOGS WILL SAFELY GUIDE YOU ALL FREE
AUG. GEMÜNDER & SONS NEW YORK
42 EAST 23 ST.

NELLIE BRYANT
Dramatic Soprano
Direction G. J. EHRGOTT
PIER AGENT, 100 10th AVENUE
Tel. 3071 Broadway

ALPHABETICAL LIST OF DISPLAY ADVERTISING IN THIS ISSUE.

Aeolian Company, Paris.
Alda, Frances, New York.
Alexander, Arthur, Paris.
Allen, Leonora, Chicago.
Alves, Mrs. Carl, Leipzig.
American Academy of Dramatic Arts, New York.
American Conservatory, Chicago.
American Institute of Applied Music, New York.
Anderson-Gilman, Wilma, Minneapolis.
Antosch, Albin, New York.
Aronson, Maurice, Berlin.
Aronson, Vera Kaplun, Berlin.
Atwood, Olive E., New York.
Austin, Florence, New York.
Autopiano Company, The, New York.
Babcock, Mrs. New York.
Baker, Alice Hutchins, New York.
Baker, H. Rawlins, New York.
Baldwin Company, Cincinnati.
Barbour, Inez, New York.
Barnolt, Louisa, New York.
Barrows, Harriot Eudora, Boston, Mass.
Beddoe, Dan, New York.
Beethoven Conservatory, St. Louis.
Benham, Emily Church, Columbus.
Benham, Victor, London.
Berger, Rudolf, Berlin.
Bergey, T. S., Chicago.
Bernthaler, Carl, Pittsburgh.
Bertran, E., Paris.
Bisbee, Genevieve, New York.
Bispham, David, New York.
Blackmore, John J., New York.
Blitz, Dr. Edouard, New York.
Bloch, Alexander, New York.
Blye, Birdice, Chicago.
Bogert, Walter L., New York.
Boosey & Co., New York.
Borwick, Leonard, New York.
Bowes, Charles, Paris.
Braun, Leo, New York.
Bristol, Frederick E., New York.
Bryant, Nellie, New York.
Buck, Dudley, New York.
Burmester, Willy, Berlin.
Burnham, Thuel, Paris.
Burritt, William Nelson, New York.
Burt, M. F., School, New York.
Burton, Arthur M., Chicago.
Bush Temple Conservatory, Chicago, Ill.
Butt, Clara, New York.
Cable Company, The, Chicago.
Cadman, Charles Wakefield, Boston.
Calvary Grand Choir, New York.
Campanari, Giuseppe, New York.
Carbone, A., New York.
Carl, Dr. Wm. C., New York.
Carpi, Vittorio, Florence, Italy.
Carre, George, New York.
Carri, F. & H., New York.
Case, Anna, New York.
Cassius, Olga and Helene, Berlin.
Catherwood, Jane, Los Angeles.
Cawley, Edgar M., Indianapolis.
Chapman-Gould, Edith, New York.
Charlton, London, New York.
Chase, Anita Davis, New York.
Chase, A. B., Norwalk.
Chicago Musical College, Chicago.
Chicago Opera School, Chicago.
Chickering & Sons, Boston.
Christians-Klein, Bertha, New York.
Church, The John, Company, New York.
Cincinnati Conservatory of Music, Cincinnati.
Cincinnati Symphony Orchestra, Cincinnati.
Clark, Charles W., Paris and Chicago.
Clark, King, Studios, Berlin.
Clark, Mrs. King, New York.
Clay, Spencer, Chicago.
Coburg School of Opera, Coburg, Germany.
Conover Piano, Chicago.
Conta, Docteur, Paris.
Conti, Signor Arnaldo, Boston.
Cottlow, Augusta, Berlin.
Cowen, Gertrude F., New York.
Cowles, Eugene, New York.
Creatore, Giuseppe, Chicago.
Culp, Julia, New York.
Cunningham, Elizabeth, Birmingham, Ala.
Dammann, Mmc. Emma A., New York.
Damon, Geraldine, Pittsburgh.
D'Aubigne, L., Paris.
Davenny, Mr. and Mrs. Hollis Edison, Pittsburgh.
David, Ross, New York.

David, Miss Marion, New York.
Davidson, Rebecca, Pittsburgh.
Davis, Jessie, Boston.
De Abna, Leontine, New York.
De Bernyz, Prof. Bertrand, New York.
Decreus, Camille, Paris.
De Gogorza, Emilio, New York.
Delma-Heide, Paris.
Demarest, Clifford, Tenafly.
De Moss, Mary Hissem, New York.
De Olloqui, Elena, New York.
De Rigaud, Mmc., New York.
De Reszke, Jean, Paris.
De Sales, Regina, Paris.
De Serrano, Mmc. E. B., New York.
De Trabado, Marquis, Paris.
De Treville, Yvonne, Brussels.
Belgium, Elizabeth, N. J.
De Vere-Sapio, Mmc., New York.
Devries, Herman, Chicago.
Dickinson, Clarence, New York.
Dilling, Mildred, New York.
Dove, Lillian, New York.
Dufau, Jenny, Chicago.
Dufault, Paul, New York.
Dunham, Arthur, Chicago.
Dunn, James P., Jersey City.
Dunning, Mrs. Carrie Louise, New York.
Earnest, Walter, Pittsburgh.
Eberhard, Beatrice, New York.
Eidam, Clarence, Chicago.
Elvyn, Myrtle, New York.
Emerich, Franz, Berlin.
Erb, J. Warren, Pittsburgh.
Eschig, Max, Paris.
Everett Piano, New York.
Fabbrini, Giuseppe, Minneapolis.
Faelten Pianoforte School, Boston.
Falk, Jules, New York.
Falk, William J., New York.
Fanning, Cecil, Dayton.
Farmer, Thomas, New York.
Federlein, Gottfried H., New York.
Ferguson, George, Berlin.
Finnegan, John, New York.
Fitz-Randolph, Mmc., Paris.
Fiqué, Carl, New York.
Flesch, Carl, New York.
Flint, Willard, Boston.
Fleck, Henry T., New York.
Floryn Opera Producing Co., New York.
Foster, Harriet, New York.
Fox, Felix, Boston.
Fraemcke, August, New York.
Freemantel, Frederic C., Minneapolis.
Friedman, Max, New York.
Friedberg, Carl, New York.
Fulton, Zoe, Pittsburgh.
Gailey, Mary Dennison, Atlanta.
Gale, Florence E., New York.
Gamble Concert Party, Pittsburgh.
Ganz, Rudolph, New York.
Gardner, Samuel, New York.
Gareisatn, Oscar, Los Angeles.
Garrigue, Esperanza, New York.
Gemunder, Aug. & Sons, New York.
Genovese, Nana, New York.
Gerardy, Jean, New York.
Gerville-Reache, Mmc. Jeanne, New York.
Gescheidt, Adelaide, New York.
Gilberte, Hallet, New York.
Girvin, Ramon B., Chicago.
Gittelson, Frank, Philadelphia.
Glose, Adolf, New York.
Gloss-Rose, Rosemary, Milwaukee.
Gluck, Alma, New York.
Godowsky, Leopold, New York.
Goetzl, A., New York.
Golde, Walter, New York.
Goode, Blanche, New York.
Goodrich, A. J., Paris.
Goodrich, Florence A., Paris.
Gould, Edith Chapman, New York.
Gram-Richtsteig Piano Co., Milwaukee.
Granberry Piano School, New York.
Grand Conservatory of Music, New York.
Greco, Signor Filoteo, New York.
Green, Marion, Chicago.
Greene, Herbert Wilber, New York.
Griffith, Yeatsman, London.
Grimson, Bonarios, New York.
Guilmant Organ School, New York.
Hackett, Kaiton, Chicago.
Hackett, Arthur, Boston.
Haggerty-Snell, Ida, New York.

Hahn, Carl, New York.
Hahn Conservatory of Music, Philadelphia.
Hall, Walter Henry, New York.
Hamlin, George, Chicago.
Hammann, Ellis Clark, Philadelphia.
Hammond-Josty, Mmc. Lisette, New York.
Hanson, M. H., New York.
Harcum, Edith Hatcher, Bryn Mawr, Pa.
Harris, Victor, New York.
Harrison, Margaret, New York.
Harrison-Irvine, Jessamine, New York.
Hartmann, Arthur, Paris.
Harvard, Sue, Pittsburgh.
Hattstedt, John J.
Hayes, Victorine, New York.
Hbin, Carl, New York.
Heinze, Victor, Berlin.
Hemus, Percy, New York.
Hinkle, Florence, New York.
Hoffmann, Lisbet, New York.
Hoffmann, Katharine, St. Paul.
Holley, Bianca, New York.
Homesley, Lillian, New York.
Hubbard, Mr. and Mrs. Arthur J., Boston.
Hudson-Alexander, Caroline, New York.
Hugo, John Adam, New York.
Huhn, Bruno, New York.
Hultman, Paul, Worcester, Mass.
Huss, Mmc. Hildegard, New York.
Huss, Henry Holden, New York.
Indianapolis Conservatory of Music, Indianapolis.
Ingram, Frances, Chicago.
International Musical and Educational Agency, New York.
Jacobs, Max, New York.
Jewett Piano Co., Boston.
Johnston, R. E., New York.
Jonas, Alberto, Berlin.
Josty-Hammond, Mmc. Lisette, New York.
Kaiser, Marie, New York.
Keely, Abbie, Philadelphia.
Kellong, Louise, New York.
Kelly, Thomas J., Omaha.
Kerns, Grace, New York.
Kerr, U. S., New York.
Keyes, Margaret, New York.
Kidd Key Conservatory, Sherman, Tex.
Kimball, W. W., Company, Chicago.
Kingston, Morgan, New York.
Klamroth, Wilfried, New York.
Klein, Hermann, London.
Klibansky, Sergei, New York.
Knight, Mrs. Franklin, St. Louis.
Knitel-Treumann, Max, New York.
Knotts, Richard, Pittsburgh.
Kober, Georgia, Chicago.
Koennenich, Louis, New York.
Kohler, Franz, Chicago.
Kranich & Bach, New York.
Krueger, Adele, New York.
Kunz, Charles, Toledo, Ohio.
Lamond, Felix, New York.
Lamperti-Valda, Paris.
Lanham, McCall, New York.
La Palme, Beatrice, New York.
Lapierre, Gabriel, Paris.
Lesby, W. H., New York.
Leefson, Maurits, Philadelphia.
Leefson-Hille Conservatory of Music, Philadelphia.
Legniska, Miss, New York.
Leps, Wassili, Philadelphia.
Levy, Henriot, Chicago.
Lindsay-Oliver, Mary, Chicago.
Linne, Ragna, Chicago.
Little, Muriel, London.
Llewellyn, Vida, New York.
Loeffler, Emma, New York.
Lofgren, Mmc. de Berg, Boston.
London, M. Jennette, Chicago.
London School, The Jennette, Chicago.
Lowe, Richard, Berlin.
Luyster, Wilbur A., New York.
Macaulay, Susannah, New York.
MacDermid, Sibyl Sammis, Chicago.
Mack, Elizabeth, Paris.
MacBurney, Thomas N., Chicago.
Malkin, Manfred, New York.
Malkin Music School, New York.
Markert, John, & Co., New York.
Martin, Lesley, New York.
Mason & Hamlin, Boston.
Mayer, Daniel, London.
McAllister, Mrs. Hall, Boston.
McCormack, John, New York.
McCue, Beatrice, New York.
Mehan, Studios, The, New York.
Meredith, Lucile, New York.
Mérè, Yolanda, New York.
Mery, Hans, New York.
Meyer, Pauline, Chicago.

Miller, Christine, Pittsburgh.
Miller, Herbert, Chicago.
Miller, John B., Chicago.
Müller, Lucille, Pittsburgh.
Miller, E. Presson, New York.
Minneapolis Orchestra, Minneapolis.
Minneapolis School of Music, Minneapolis.
Moratti, Vittorini, Berlin.
Morrissey, Marie, New York.
Morris, Hattie Clapper, New York.
Mott, Alice Garrigue, New York.
Mulford-Hunt, Florence, New York.
Murphy, Lambert, New York.
Musin, Ovide, New York.
Nelson and His Band, Minneapolis.
Nelson Company, The H. P., Chicago.
Nering, Agnes, Chicago.
Newkirk, Lillian Sherwood, New York.
New York College of Music, New York.
New York German Cons. of Music, New York.
New York Institute for Violin Playing, Piano and Vocal Culture.
New York School of Music and Arts, New York.
Nichols, John W., New York.
Nicosia, Carlo, New York.
Nielsen, Alice, New York.
Ninnis, Richard, New York.
Noack-Fiqué, Katherine, New York.
Noble, T. Tertius, New York.
Northwestern Conservatory of Music, Art and Expression, Minneapolis.
O'Brien, Lima, St. Paul, Minn.
O'Hanlon, Gertrude V., Chicago.
Olitzka, Mmc. Rosa, New York.
Ortmann, Mmc. Carolyn.
Ostrovsky Institute of Hand Development, London.
Overton, Jaime, New York.
Pappenheim, Eugenie, New York.
Parlow, Kathleen, New York.
Patterson, Elizabeth K., New York.
Peck, Hazel Lucille, Pittsburgh.
Pelton-Jones, Miss, New York.
Peacock, Eleanor Hazard, New York and Detroit.
Pilzer, Maximilian, New York.
Pizzarello, Joseph, New York.
Plumb, Esther, Chicago.
Pohlig, Carl, Munich, Germany.
Ponsot, Frederic, Paris.
Porter, May, Philadelphia.
Potter, Mildred, New York.
Potter-Frisell, Mrs. E., Berlin.
Powell, Maud, New York.
Preston, Alice, New York.
Preyer, Carol Badham, New York.
Price, Parson, New York.
Proschowsky, Franz, Berlin.
Purdy, Constance, New York.
Rechlin, Edw., New York.
Regneas, Joseph Baernstein, New York.
Reimers, Paul, New York.
Reindahl, Knute, Chicago.
Richardson, Dr. A. Madeley, New York.
Riesberg, F. W., New York.
Riheldaffer, Grace Hall, Atlanta, Ga.
Robarte, Lionel, New York.
Roeder, Carl M., New York.
Rogers, Francis, New York.
Rolla, Kate, New York.
Royal Conservatory of Leipzig, Leipzig.
Royal Conservatory of Music and Theatre, Dresden, Germany.
Ruben, L. M., New York.
Rucheling, Robert, Berlin.
Rumford, Kennerley, New York.
Ryan, Byford, New York.
Ryder, Theodora Sturkow, Chicago.
Saenger, Oscar, New York.
Salcedo, Carlos, New York.
Sametini, Chicago.
Sapio, Romualdo, New York.
Sargent, Franklin H., New York.
Sarto, Andrea, New York.
Savage, Paul, New York.
Savins, Alexander, New York.
Sawyer, Antonia, New York.
Schelling, Ernest, London.
Schloemann, Mmc. Minna, New York.
Schmitt, Henry P., New York.
Schneider, Karl, Philadelphia.
Schnitzer, Germaine, New York.
Schumann-Heink, Mmc., Chicago.
Schwarz, Moritz E., New York.

Seabury, Albert Hill, New York.
Seagle, Oscar, New York and Paris.
Sears, S. Wesley, Philadelphia.
Serato, Arrigo, New York.
Seydel, Irma, Boston.
Sharp-Herdien, Mabel, Chicago.
Shattuck, Arthur, New York.
Sheffield, George, Chicago.
Sicketz, Jan, New York.
Sieveking, Martinus, Paris.
Slezak, Leo, New York.
Smith, Ethelynde, Portland, Me.
Soder-Hueck, Ada, New York.
Sohmer & Co., New York.
Sousa and His Band, New York.
Spalding, Albert, Paris.
Speke-Seely, Henrietta, New York.
Spielter, Herman, New York.
Spooner, Philip, New York.
Steele, Martha S., Pittsburgh.
Steinberg, Bernhard, New York.
Steinway Studios, Berlin.
Steinway & Sons, New York.
Stephenson, Arnold, Paris.
Sterling Piano Co., Derby, Conn.
Sternberg School of Music, Inc., Philadelphia.
Stern's Conservatory of Music, Berlin.
Stevenson, Anne, New York.
Stevenson, Lucille, Chicago.
Stevenson, Nellie Strong, New York.
Stillman-Kelley, Edgar, New York.
Strassberger Conservatories of Music, St. Louis.
Strube, Gustav, Baltimore, Md.
Sulli, Giorgio M., New York.
Sundelius, Marie, New York.
Swayne, Wager, Paris.
Sweet, George, New York.
Teleschool, The, Paris.
Tetrazini, Luisa, New York.
Thal, Della, Chicago.
Thiers, Louise Gerard, New York.
Thompson, John, Williamstown, Pa.
Thursby, Miss Emma, New York.
Tippett, Clara, Boston.
Todd, Marie Louise, New York.
Toedt, Mr. and Mrs. Theo J., New York.
Tracy, Charles Lee, New York.
Trinity School, New York.
Trumbull, Florence, Vienna.
Turpin, H. B., Dayton, Ohio.
Ullus, Jacques, Leipzig.
Valeri, Mmc., New York.
Valda, Mmc. Giulia, Paris.
Van Vliet, Cornelius, Minneapolis.
Van Yox, Theodore, New York.
Verd, Jean, Paris.
Verlet, Miss Alice, Paris.
Virgil Piano School of Berlin, Berlin.
Virgil, A. K., New York and Berlin.
Virgil, Mrs. A. M., New York.
Virgil Conservatory, New York.
Visanska, Daniel, New York.
von Doenhoff, Albert, New York.
von Doenhoff, Helen, New York.
von Elsner, Baroness Litta, New York.
von Klenner, Mmc., New York.
von Taube, Hilda, Montreal.
von Unschuld, Mmc. Marie, Washington.
Waller, Frank, Boston.
Warford, Claude, New York.
Weil, Hermann, New York.
Welcker, Felix, Ixelles, Brussels.
Wells, Howard, Berlin.
Werrenath, Reinald, New York.
Westervelt, Louise St. John, Chicago.
Wheeler, William, New York.
Wheeler, Beatrice, Chicago.
White, Priscilla, Boston.
White, Roderick, Berlin.
Whitehill, New York.
Wieske, Lillian, New York.
Wild, Harrison M., Chicago.
Willard, Carolyn, Chicago.
Williams, Janet Bullock, New York.
Williams, Mrs. Stacey, Chicago.
Williamson, Mary T., New York.
Wilson, Mortimer, Philadelphia.
Wing & Son, New York.
Witherspoon, Herbert, New York.
Wittenstein, Victor, New York.
Wolff, Concert-Direction Hermann, Berlin.
Wolle, J. Fred, New York.
Yaaye, New York.
Ziegler Institute of Normal Singing, New York.
Ziegler, Mmc. Anna E., New York.
Zukowsky, Alexander, Chicago.

THE STEINWAY PIANOS

[GRAND AND UPRIGHT]
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue

Riker Avenue

NEW YORK

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

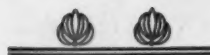
Warerooms: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W. London
Jungfernstieg 34, Hamburg, and
Koenigsplatzstrasse 6, Berlin

And Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

GRAND
AND UPRIGHT
PIANOS

ESTABLISHED 1864

Kranich & Bach
NEW YORK.

THE MOST
HUMAN OF
ALL PLAYERS

JEWETT PIANOS

Tone is one of the chief reasons the JEWETT piano is known and admired in musical circles everywhere. In clearness and sustained resonance, the JEWETT tone has no equal among pianos of even nearly as reasonable cost.

Manufactured by

JEWETT PIANO CO., - - Boston, Mass.

FACTORIES: Leominster, Mass.

THE WORLD RENOWNED

SOHMER



The many points of superiority were never better emphasized than in the SOHMER PIANO of today.

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

SOHMER & CO.

NEW YORK WAREROOMS:

315 FIFTH AVENUE

Corner 32d Street

Autopiano

is known throughout America and Europe for its artistic qualities as a Piano, and its durability and excellence as a Player Piano.

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York

LONDON REPRESENTATIVE: KASTNER & CO., Ltd. 34 Margaret Street

